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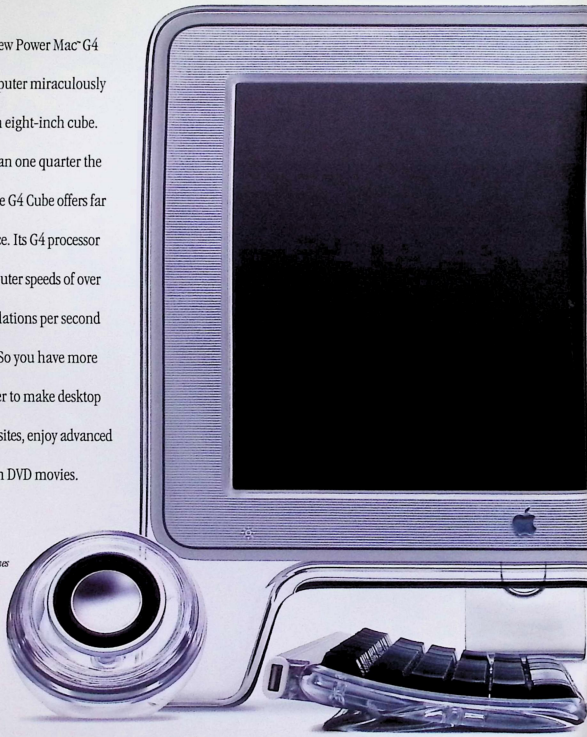

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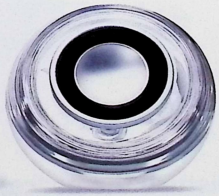

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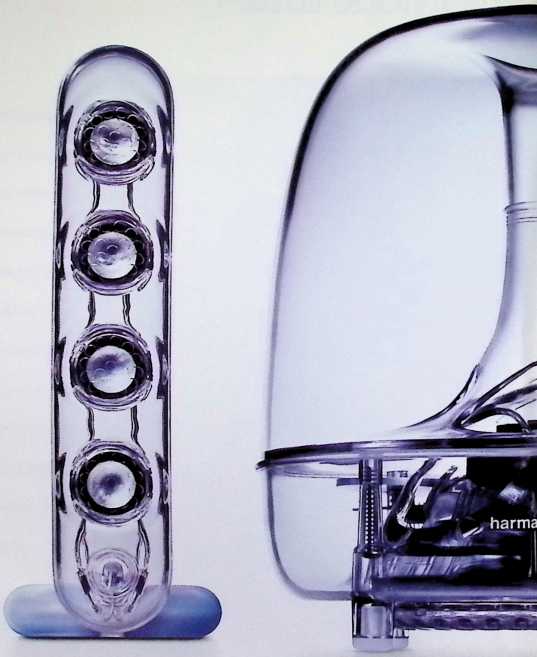

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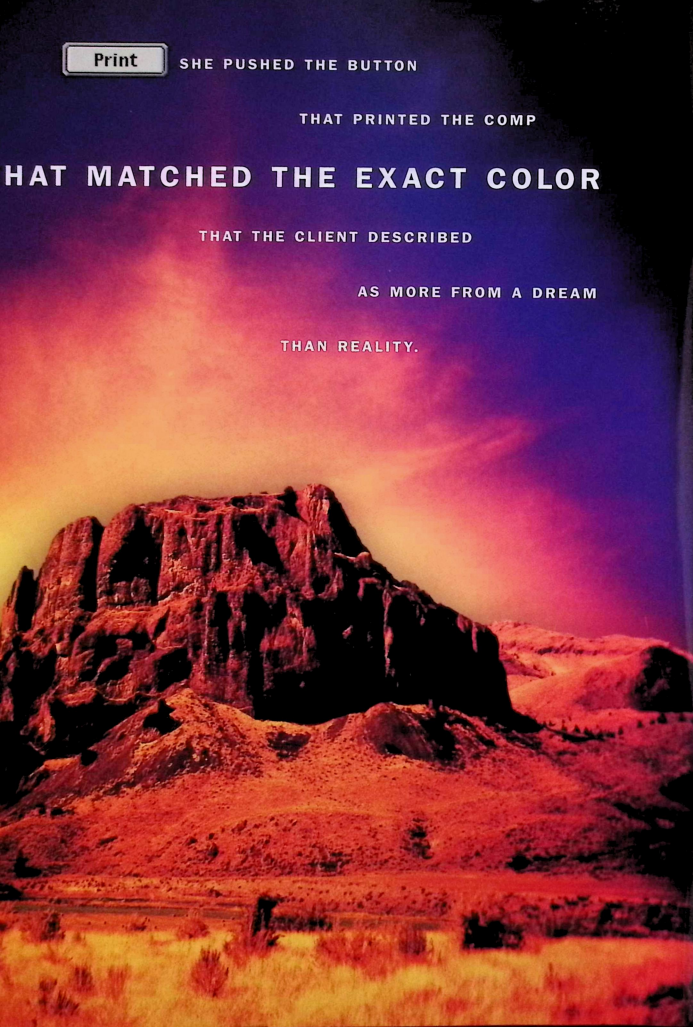
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ARTWORK BY ELLIE NELSON

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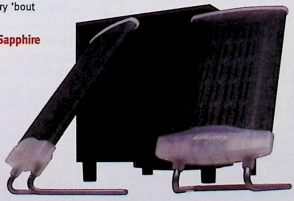

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mactoday

The Graphics Magazine Just For Macintosh® Users

Volume 8 • Number 6

PUBLISHED BIMONTHLY BY
KW Media Group
1042 Main Street • Suite 201
Dunedin, FL 34698
Offices: (727) 733-5801
e-mail: letters@mactoday.com
www.mactoday.com

SUBSCRIPTIONS (SIX BI-MONTHLY ISSUES)
$17.95 (US) payable to Mac Today
or call toll free (877) MACTODAY
or subscribe online.

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COVER DESIGN
By Felix Nelson, inspired by blueberry jelly-filled donuts and OS X's Aqua interface. Warning: do not attempt to lick this cover, no matter how good you think it looks.

SPECIAL THANKS TO
Pete Bauer for always being there when we need him and Wall Street for making Apple stock affordable again.

HOW WE DO IT
Although no animals were harmed during production of *Mac Today*, we did throw a Cube at a PC user and son of a gun—it cracked the case.

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EDITOR'S NOTE

mac today's evolution continues

This is an incredibly exciting time for us here at *Mac Today*. First, you're looking at our biggest issue ever—more pages with more columns, tutorials, and tips and tricks than any previous issue. The print issue of *Mac Today* now reaches more readers than ever before, and the readership continues to climb.

As "the graphics magazine just for Macintosh users," we're continuing to expand our graphics coverage and tutorials. Last issue we introduced our new "Graphics Hot Tips" column; this issue we're adding a new Flash column, and we've got a really exciting year planned ahead. But another significant thing has taken place—there has been some consolidation in the graphics magazine marketplace that puts *Mac Today* at the very forefront in its niche. First off, Adobe has just published their final issue of *Adobe Magazine*, and instead, will focus on Adobe.com. At the same time, *Publish* magazine (who had recently merged with *Desktop Publisher's Journal*) has changed its focus to become an Internet communications magazine. These changes leave *HOW!*, *Print*, *Communication Arts*, *Step-by-Step Graphics*, *Computer Arts* (from Britain), *Design Graphics* (from Australia) and *Mac Today* as the print magazines for the overall graphics market.

Well, *Mac Today's* growth and the changes in other graphics publications is great news for us, but what does that mean for you, our readers? First, in 2001 we are looking at printing a couple special bonus issues dedicated to specific graphics topics (we know one bonus issue will be an all-Photoshop issue, but we're still debating the other—maybe an all-Dreamweaver issue, an all-graphics tips and tricks issue, or an all-Web design issue—again, we're still debating). It also means more content, more step-by-step tutorials, and more of the things you've told us that you want to see. We will also have more contests, more giveaways, cooler prizes, expanded news coverage, and more graphics tutorials on our Web site (www.mactoday.com). We've even got some bonuses for new subscribers, like our free 100 *Graphics Hot Tips* desk reference when you sign up for a one-year subscription (yes, that was a plug, I admit it).

Yup, we've got lots of very informative, exciting, and just fun stuff coming up, including a planned redesign of the look of the magazine to make it cleaner, easier to read, and more entertaining than ever before. But to take *Mac Today* to the next level, we need your help by taking a quick online survey to let us know what you think. We want you to tell us what you want us to do more of, and what you can live without so that we only focus on the topics and tutorials you want most. The survey is at www.mactoday.com/tellus. Your answers are strictly confidential, and we promise not to sell, rent, or abuse them in any way (unless of course you're a PC user. Kidding! Kinda). We'll be picking dozens of names from survey participants to win cool *Mac Today* stuff, like coffee mugs, T-shirts, stinger-missile ground-based weapon systems (kidding again), and more, as our way of saying thanks for helping to make future editions of *Mac Today* better than ever.

Thanks for an incredible year and for helping us continue to offer the most in-depth graphics news, tutorials, and information for Macintosh users anywhere.

All the best,

SCOTT KELBY
Editor-in-Chief

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READERFEEDBACK

Letters to the Editor • eMail • Fan Mail • Death Threats

Mac Today *welcomes letters from our readers. Please send letters to the editor to: letters@mactoday.com, or you can drop us a line direct from our Web site at www.mactoday.com.*

We reserve the right to edit letters for length, clarity, and to poke fun at you if you're a PC weenie.

grow up, guys!

I just finished reading my 1st copy of *Mac Today* and I believe it's the most effectively designed Mac publication available, even though you could have gotten away with only a single photo of the Cube or the new mouse on the September/October cover.

Even though I get a chuckle out of the jabs towards the Wintel world, I think Apple has a solid CEO and ad agency doing their marketing without your help. Rise above the playground tactics and show everyone how killer the platform and its users really are. We drive Italian sports cars in a world of Geos. There's no reason to gloat. We don't need to drive around with our middle fingers hanging out of the windows (no pun intended).

I'm not saying that we need to "grow up," we shouldn't, but it's like a pro football player that has to dance around in the end zone. Let's act like we've been there before.

BRIAN WILSON
artboy@weirdness.com

Dear Brian:
No thanks.

another fun-loving pc user writes in

Your magazine is full of mindless drivel; it is nothing more than a pro-Mac, anti-PC cheerleading squad. Yes, I realize that the mag's title is *Mac Today*, but do you feel so insecure that you must constantly belittle and tear down that which is different? Preferring Macs over PCs is fine, but the unreasonable, zealous fanaticism that characterizes Mac users' antagonism towards anything PC does nothing positive for the industry and is only fueled by the opinions printed in and encouraged by your publication.

According to your narrow view, all PCs are virus-ridden, unstable machines that crash constantly and require daily software installs. On the other hand, Macs are portrayed as being dependable, harmonious machines that never have problems or conflicts, making every moment on them an absolute pleasure. Nothing in either of these cases could be further from the truth. If you want to hear about troubleshooting, reinstalling programs and system software, solving conflicts, and trying to solve mysterious crashes, I could tell you about our completely Mac operation.

And if you really want to "Think Different," why don't you print this letter? Or does it rock the boat too much for you?

DANIEL JOHNSON
djohnson@ninetimes.com

Dear Daniel:
Since we don't use PCs ourselves, we can't tell you firsthand about PC reinstalls, crashes, and unreliability. That's why we print excerpts from PC World, PC Computing, USA Today, *and a host of other magazines whose own experts state those facts (unless, of course, those PC magazines are lying). It's really great to hear how reliable and stable your PC is. Sorry to hear about your Mac troubles. You sound like a really swell guy. Have a great day.*

fun with win NT

I'm the Art Director at an in-house publishing company. My department has its own Mac network complete with our own imagesetter, etc.

Recently, one of the other departments, using Windows (tsk, tsk), purchased their own imagesetter, which is identical to mine. It uses the same RIP software, except it runs on NT. I was called upon to install the software and its PC box. After everything was all connected, I fired it up and got the most hilarious error message: "Keyboard error. Keyboard not present. Press F1 to continue..." Brilliant, Microsoft, brilliant!

ELI KROEN
Mesorah Publications, Ltd.
eli@artscroll.com

missing floppy drive

My husband was sick of me spending so much time at work using the Mac, so he decided to go out and buy me an iMac for use at home. I now think it was a waste of money because it doesn't come with a drive that allows you to retrieve information from the computer. I refuse to buy an external Zip drive or Superdisk or CD Burner after paying as much for this iMac as I did.

How can Apple justify selling these things when it really isn't usable for anything except Internet access. I can't use it for ANYTHING!

I wish we could trade these things in like Gateway users do....

DEBRA COLE
dcole@Meadowcraft.com

Debra:
There's a reason the iMac starts with "i". It means Internet, and that's what it was designed for, accessing the Internet. If you want a Mac with a Zip drive, you should call Apple's secret trade-in line at 1-800-FAT-CHANCE and ask to trade for a zMac.

amazing pc users

It never fails to amaze me at the number of people who write you claiming that they own both Macintosh and Wintel computers and actually prefer the latter. As someone who actually does own and use both platforms, I cannot, for the life of me, see how anyone would prefer Windows and a PC.

Each day at work I use a Mac 8600/300 and a Gateway Pentium III/600 and observe the pluses and minuses of each system at every turn. The Mac is faster (and it is an old Mac by computer standards), more dependable and more trouble-free.

continued

If I could just meet one of these PC people and see just what it is that they like about their Wintel boxes, I could perhaps rid myself of this confusion. Until then, I have to assume that either I don't know how to use Windows or they really don't know how to use a Mac. Again, I suspect the latter must be the case.

TOM KIRKMAN
RodMaker Magazine
rodmaker@earthlink.net

why pc users?

I have a question for your PeeCee readers: If you hate Macs so much, why are you reading a Mac magazine? Why not read a PeeCee-based magazine devoted to graphic design?

All I can say is keep up the good work. I enjoy the great tips that you give for my graphic programs and your product reviews. Plus, I really like your "Feedback" (letters) column. After getting kicked around by PC users for countless years for just "owning" a Mac, it's good to see a little payback. It keeps 'em honest.

DEBBIE SCHERMERHORN
macuser@pcisys.net

Hi Debbie:
They probably would read a graphic design magazine for PC users, expect for one thing—there isn't one. However, there are about 20 magazines for PC gaming. Lots for gaming—none for graphics. Hmmm, I wonder why.

crash fest 2000

To all those people who say PCs are better—what have they been smoking? A few months ago, I took a job for a major online education organization as a Webmaster. I love my job, except for one problem: this, unfortunately, is a PC shop. I use some of the same tools—Photoshop, Fireworks, Dreamweaver—but all the programs I use on both the Mac and the PC work infinitely better on both my Macs. I wrote this letter out of frustration after spending the last hour and a half rebooting my hated Windows NT system FOUR TIMES because either Photoshop or Visual InterDev decided they didn't want to work anymore today, thank you very much.

In my three months here, I have had to reinstall Photoshop twice, and I'm thinking I'm going to have to do it again. It's well known around the office that most of the graphic artists end up having to reinstall Photoshop at least once a month.

That's not to say that my Macs never crash—they do on occasion, but they don't crash nearly as many times as my PC at work.

Most of the graphic artists here have said they would strongly prefer to use Macs if the management would agree, which they have not. They don't like having to reinstall Photoshop constantly either. Sigh.

BARB FRENCH
bcfrench@rochester.rr.com

i still like it

I am not a graphic artist. I don't know Photoshop from Pet Shop. But I love your magazine. I love it just for the anti-PC content. It is one of the most entertaining (and true) aspects of your magazine, and I never miss an issue because of it. I'll admit it—I buy *Mac Today* for the trash talk and *Playboy* for the pictures.

CAMERON GRAUBART
cpg132@hotmail.com

where's the flash?

While I could easily get on the bandwagon with a lot of other writers regarding the somewhat juvenile back and forth "Why does *Mac Today* do...." and your response of "...you're a PC weenie," I won't.

What I will say is this: For the most part, I really enjoy the magazine. My question is this: It seems to me that *Mac Today* tends to have a bias towards Adobe products. Not that I don't have a library of the Adobe line myself, but why isn't there a section on Flash once in a while? After all, it has become a defacto standard for many. And what about including suggestions on Painter or Deep

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FEEDBACK Continued

Paint; aren't those graphics programs too?

MARSTON GOULD
marston_gould@yahoo.com

Dear Marston:
Ah yes, Marston, Painter and Deep Paint are graphics programs—but in mentioning Deep Paint you accidentally outed yourself as a PC user, because Deep Paint is a PC-only product. Gotcha! So, although this issue heralds in our new Flash column (see page 50), don't get too excited—your PC will probably crash half way through the tutorial because it was designed for people using a system with more power for graphics—Macintosh.

As far as our obvious bias toward Adobe—it's true. As a graphics magazine, we have a bias toward Adobe products because the graphics community has a bias toward Adobe products. That's why Adobe has become the third largest software company in the world (behind Microsoft and Oracle).

he's seen the light!

I work with PCs in the office, and when I come home at night to my Macintosh, it's like climbing out of a cave into the fresh air. Hardly a day goes by without at least one PC in our office crashing—and crashing hard. All of our Word and Excel installations are configured to back up in-use files every two minutes, because you never know when the Wintel station you're sitting at is going to collapse.

A number of our machines cannot be turned off properly. Yes, you read that right. It seems there is some conflict between Windows 98 Second Edition and the BIOS of several popular business PC lines—HP Vectras, Compaq DeskPros, etc.—that prevents a proper shutdown. Can you believe this?!

So, the next time some "PC weenie" takes you to task, tell them that this longtime user (victim?) of Wintel computing has seen the light.

I greatly enjoy your magazine. Keep up the good work.

GEORGE HEINGARTNER
gheingar@optonline.net

real-life pc victim

My friend and I both have digital recording studios: I use Cubase VST on a Mac G3; he uses Cakewalk on a Windows PC. I never, repeat, *never* have any problems with my studio. It works fast, efficient and perfectly every time. I showed it to my friend once and he sat there with his jaw hanging down; he kept saying things like "How fast," "wow, no latency!," "Man, I could go get a cup of coffee by the time my PC did that!"

He recently went for a vacation to Hawaii. Upon his return, his PC wouldn't even boot up! All the rest and relaxation he got in Hawaii was soon replaced with frustration and stress! Here is an excerpt from an email he sent me when he got home:

"I had to reinstall the OS eight (count 'em) eight times. I was trying to keep my dual boot system, but I now believe I had a genuine virus."

I wish all the techie magazines would include reinstalling the OS eight times when calculating "clock" speed! How long it takes to complete a real-life project is the only speed I'm interested in, and therein lies the benefit of using Macs! The only "clock" speed that really counts is the one on the wall.

CHARLES SASSO
charles@rhainc.com

can i get a witness?

I recently completed a series of graphics classes (Photoshop, Illustrator, and QuarkXPress). All courses are taught in a Power Mac lab. Coincidence? I think not. Don't get me wrong. The Macs would occasionally slip into comas. It happens. But I can assure you, the ratio of crashes I witnessed on 15 Macs over the course of several months is considerably lower than the number of times my one PC committed virtual suicide in a similar time frame. I'm ready to step into the light. Mac me now.

JOHN GLECKLER
callmecreative@juno.com

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Adobe

GRAPHICS CALENDAR

COMPILED BY JIM WORKMAN, KEEPER OF THE SACRED CALENDAR

Mastering Adobe Web Graphics

November 4
Orange County Convention Center
Orlando, FL

Ben Willmore, author of the best-selling book *The Official Photoshop 5.0 Studio Techniques* and nationally known Photoshop guru, brings his brand new seminar to Orlando on November 4. Future dates for the seminar include Seattle on February 2, Dallas on May 23 and Chicago on June 9. Ben teaches the inside secrets and latest techniques for creating stunning Web graphics in Adobe Photoshop and ImageReady. The five sessions, Designing Interface Elements, Slicing, Rollovers and Animations, Optimizing Images for the Web, Creating Dynamic Media, and Putting It All Together, cover the most important components of Web design. Tuition for the full-day event, including all seminar materials, is just $99. Each attendee also receives a free copy of *Photoshop User*, an in-depth how-to magazine. To reserve your seat today, call 800-201-7323 or 727-733-6225. For more info, visit the Web site www.photoshopseminars.com.

Macworld Expo San Francisco

January 9–12
South San Francisco Conference Center
San Francisco, CA

Macworld Expo, the world's leading event for the Macintosh computing world, will take place in San Francisco on January 9–12.

The show floor will feature the latest products from vendors, including Apple, Adobe and Microsoft. In addition to the show floor, there will be numerous seminars and workshop presentations. Workshops include sessions covering Mac Networking, Web Design, and Putting Internet Commerce to Work. The conference will be held at the Moscone Convention Center in San Francisco. For more details check out the Macworld Web site at www.macworldexpo.com.

PhotoshopWorld 2001

April 27–29
Los Angeles Convention Center
Los Angeles, CA

On April 27 the focus of the worldwide Adobe Photoshop community will be on the Los Angeles Convention Center as PhotoshopWorld 2001™, the third annual convention of the National Association of Photoshop Professionals (NAPP), kicks off.

The focus of PhotoshopWorld 2001 is training and includes a full conference schedule, tutorials, breakout sessions, and tech exhibits, all focused on building Photoshop skills. PhotoshopWorld 2001 has gathered a "Dream Team" of the most creative and brilliant minds in the Photoshop community as conference faculty, and sessions include topics ranging from Wowing them on the Web to Selection Secrets and Down and Dirty Tricks. There's also a vendor fair where the industry's leading vendors will be showcasing the coolest Photoshop plug-ins and the latest software, hardware, and ground-breaking technology. For the latest information visit the event Web site at www.photoshopworld.com.

Adobe Photoshop 6.0 Seminar Tour

November 11, November 18, November 20, December 2

The nation's most popular Photoshop seminar makes its next stop in Ft Lauderdale on November 11, Los Angeles on November 18, San Francisco on November 20, and Honolulu on December 2. The seminars, produced by KW Computer Training and sponsored by the National Association of Photoshop Professionals, are designed to teach you the real-world tips and tricks the pros use to get the most from the time they spend in Photoshop. KW offers two seminars, Level One and Level Two, that cover the essential features of Photoshop 6.0. Level One sessions include Mastering Layers, Scanning/Halftones, Down and Dirty Tricks, Photo Retouching, and Designing Web Graphics. Level Two sessions include Selection Secrets; Collaging Like a Pro; Tips, Tricks, and FX; Photoshop's Top Ten Requested Effects; and Wowing Them on the Web.

Tuition for the full-day event, including all seminar materials plus a bonus goodies CD-ROM, is just $99. Each attendee also receives a free copy of *Photoshop User*, an in-depth how-to magazine. To reserve your seat today, call 800-201-7323 or 727-733-6225.

In 2001 the tour will be coming to Salt Lake City on January 20, Phoenix on January 26, Las Vegas on February 1, London on February 17, Charlotte on March 10 and Houston on March 23. Visit the Web site www.photoshopseminars.com for more info. mt

Mac Graphics Calendar at a Glance

Mastering Adobe Web Graphics
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Orange County Convention Center
800-201-7323
www.photoshopseminars.com

Adobe Photoshop Seminar Tour
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Broward Convention Center
800-201-7323
www.photoshopseminars.com

Adobe Photoshop Seminar Tour
November 18 — Los Angeles, CA
Los Angeles Convention Center
800-201-7323
www.photoshopseminars.com

Adobe Photoshop Seminar Tour
November 20 — San Francisco, CA
South San Francisco Center
800-201-7323
www.photoshopseminars.com

Adobe Photoshop Seminar Tour
December 2 — Honolulu, HI
Neil Blaisedell Center
800-201-7323
www.photoshopseminars.com

Macworld Expo
January 9–12 — San Francisco, CA
Moscone Center,
www.macworldexpo.com

Adobe Photoshop Seminar Tour
January 20 — Salt Lake City, UT
Salt Palace Convention Center
800-201-7323
www.photoshopseminars.com

Adobe Photoshop Seminar Tour
January 26 — Phoenix, AZ
Phoenix Civic Plaza
800-201-7323
www.photoshopseminars.com

Adobe Photoshop Seminar Tour
February 1 — Las Vegas, NV
Las Vegas Hilton
800-201-7323
www.photoshopseminars.com

Adobe Photoshop Seminar Tour
February 17 — London, England
Design Centre
800-201-7323
www.photoshopseminars.com

Photoshopworld 2001
April 27–29 — Los Angeles, CA
Los Angeles Convention Center
800-201-7323
www.photoshopworld.com

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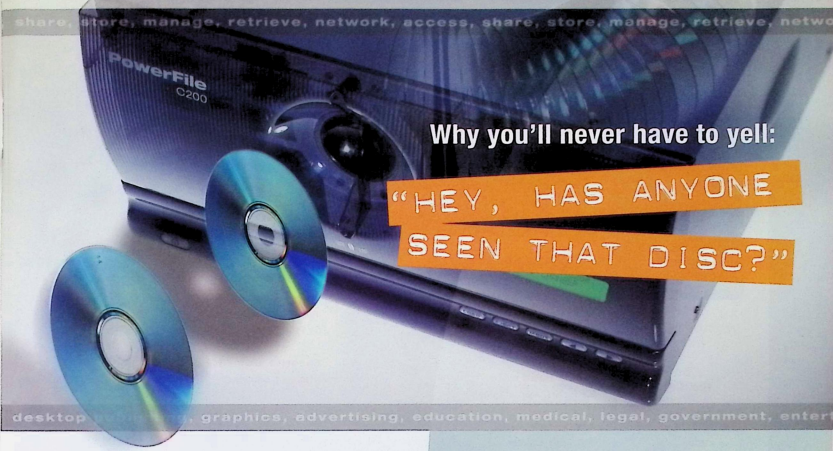
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READER PROFILE

Each issue we profile one of our cool readers, then forward their answers to the CIA for their files. This issue we're proud to profile:

Keith Fox

Vital stats: *Age: 34; Born: Phoenix, AZ. Did time with a foster family in Missouri (Ugh!). Lived in Utah, Colorado, and currently residing in California. Just moved back to Fremont from Burbank*

Occupation: *Owner/Operator Fox DJ Entertainment. Pursuing career as game/talk show host. Senior Macintosh Tech at Internet firm in Pleasanton, CA*

Favorite film: *Tombstone*

Latest book read: *The Richest Man In Babylon*

Interests/hobbies: *Aikido, working on my Mac, home theater gear, music, golf*

Favorite bands: *George Strait, Madonna, Eagles, Hall & Oates*

Favorite TV shows: *South Park, NYPD Blue, Monday Night Football, Friends*

Latest project: *Trying to get my horse to listen to voice commands*

Accomplishments: *Recently featured in* Mobile Beat, *a DJ publication. Won a national audition for the Game Show Network's "Coast-to-Coast Search-For-A-Host." Honored with a Resolution from the city of Fremont for our 4-year dedication and volunteer work with the police dept's "Safe and Sober" Grad program*

Shameless plug: *www.foxdjs.com*

Favorite software programs: *FreeHand 8, Photoshop 5, AppleWorks, Adaptec Toast*

What was your first Mac? *An awesome PowerBook 170*

Why did you choose Macintosh over Windows? *Do I really have to answer that? Duh.*

Which version of the Mac OS are you running? *8.6 (home), 9.0.4 (office)*

Mac setup: *G3 (beige) desktop, 17" monitor, scanner, CDR, Jaz, Zip, LaserWriter, G3 PowerBook, Ethernet network, cable modem*

Favorite Web site: *Hmmmm...Apple or Version Tracker.*

Favorite Mac game: *Tomb Raider... ahhhh...Laura...Diablo*

If you became Apple CEO, what would you change first? *Good question...given the recent news at the New York Mac Expo, I would have to say that Stevie boy is doing pretty darn good, all things considered.*

Greatest ambition: *Replace Jay Leno as host of the Tonight Show*

Biggest thrill: *Winning the Game Show Network contest and getting signed by an agency*

Personal philosophy: *If there is one thing I have learned about life, it's that you often have only one chance to kick butt, so give it your all each and every time.*

Favorite magazine: Macworld...*BUT too many ads in the back!!*

Mac magazine of choice: *Used to be* Mac Addict...*but NOW it's* Mac Today. *I LOVE your brutal honesty with readers...especially your PC readers!* mt

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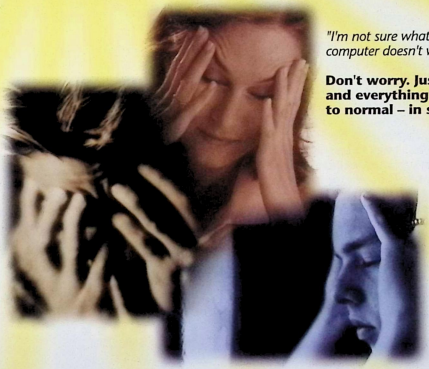

"I'm not sure what I changed, but my computer doesn't work anymore."

Don't worry. Just Rewind and everything will be back to normal – in seconds!

"I thought I saved a copy and threw away the old version. Uh-oh, that was the new version that just went bye-bye."

Don't Panic. Just Rewind to any previous version.

With one click, Rewind™ takes you back to happier times. Remember when everything worked and life was good – before tragedy struck? By tracking every change you make, Rewind can take you back in time to previous systems, preferences, or any file versions. Better than backup, it's quicker, more current, continuous, and complete. Rewind even offers an emergency startup mode to get you up and running in seconds, even without a System CD. Best of all, you won't see any performance hit and Rewind needs as little as 5% of your disk space. Remember: In a Bind? Click Rewind!

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Machaters Palace (anti-Mac Web site)

http://members.nbci.com/chunkyarms/mac.htm

One of our readers, Mike McBride, ran across this anti-Mac site on Losers.org, which is a Web site that...well here's how they describe it: "Losers. You know them. You've seen them on the street. You've seen them in the office. You've seen them at family reunions. Now they're on the Internet. And LOSERS dot ORG is your guide." How the "Machaters Palace" wound up being listed on Loser.org is simply beyond me because, as you can see from the screen capture—it's a first class site. But alas, it happened, and the rest (as they say) is history.

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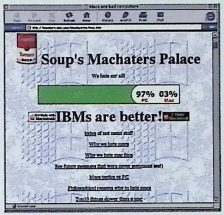
Soup's Machaters Palace
We hate our self
97% 03%
PC Mac
IBMs are better!
Notice of last resort stuff
Why we hate macs
Why we hate mac fans
Mac Fanatic nonsense (but more some sensational stuff)
More battles vs PC
Philosophical reasons why to hate macs
Two ill things shower think a post

Forbes article frowns at Steve and the Cube

Stephen Manes' Digital Tools column from the October 2, 2000 issue of *Forbes* magazine looks at the Cube, the new iMacs, and the 15-inch Studio Display. It seems the author isn't too enamoured with Apple, the new gear, or Steve Jobs (of whom he says is "the Picasso of packaging, or maybe the P.T. Barnum"). It's mostly a Cube-design bash-fest, only interrupted long enough to take jabs at Mr. Jobs. He's really hung up on the Cube's cables and how Apple doesn't show them in their TV ads, but I think he's confusing the cable issue with the iMac commercial about messy PC cables. It hardly matters, as the whole article is about as negative as possible, and he says buying a Dell is a better deal for the money (it's probably true, if you don't mind buying a large butt-ugly computer that's significantly harder to use and isn't as reliable). Ahhh, don'tcha love it when a PC guy writes about Macintosh. To even things up, I wonder if *Forbes* will call me to do a review of Dell's new line of computers?

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Best of all was his close. After listing its "pros," he lists only one con: "About the worst thing I can say about Office 2001, other than the price, is that it's a Microsoft product." mt

MACINTOSH NEWS

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How to Order
Click the item description to view an image. Click the price to purchase. What more do you need to know?
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If you've got apple collectibles to sell and don't want to manage all the details, read more about working with us.
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From the Think Different Poster Series #1

Last issue we wrote about RedLightRunner.com, a very cool Web site selling those "hard-to-find" Apple logo items, like pens, watches, posters, and a wide range of other Apple logo merchandise.

John Graden, one of our favorite readers, dropped us a line to let us know about his favorite site for Think Different merchandise. It's called "Shop Different," and they've got a nice collection of Think Different items, including some very rare Think Different posters, and other posters from special events, like Macworld Expo Tokyo and special product rollouts at the Flint Center in Cupertino.

The site's easy to navigate and features thumbnails of the posters linked to larger JPEGs. I was pretty excited to see a number of very rare Think Different posters, some of which I had never seen, including some that were never distributed publicly or only distributed to Apple employees. Even if you don't wind up buying any of the posters, it's fascinating just to take a look around at their collection. Some rare posters sell for as much as $1,500. Check them out at http://homepage.mac.com/shopdifferent/.

IKEA 2001 Catalog is all "Mac'd up!"

IKEA, which is about the coolest home furnishing, housewares, and the most amazingly neat store on the planet, just released their 2001 catalog, and baby, it's just packed with Macs. Even before we got the catalog, we were huge fans of IKEA (the *Mac Today* offices nearly look like an IKEA showroom), but this catalog surely helped move our love affair to the next level.

There are iMacs, G4s, and PowerBooks throughout the catalog, but the spread that really caught our eye was on page 228, which had an iMac on every desk (shown at right). There are some PCs pictured in the magazine, but not anywhere that matters. Usually on furniture where price is the most important factor, rather than the design (just kidding, just a joke).

We think the Macs are a perfect complement to IKEA's way-cool home and office furniture, and when you see their catalog, with its great sense of design, it's no wonder they use so many Macs. Their furniture and Macs just look "right" together. If you get a chance, get out to an IKEA in person. They use iMacs in their showrooms, too (our favorite IKEA is just outside Chicago in Schamburg).

Visit their Web site at www.ikea.com.

MACINTOSH NEWS

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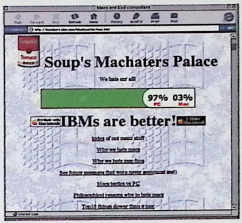

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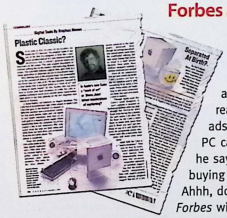

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ATI's Radeon ships for the Mac

There is now an alternative to the ATI Rage 128 Pro for AGP-capable Power Mac G4s. The new *Radeon* sports 32 MB of on-board Double Data Rate memory. The new card supports RAVE and OpenGL 3D-acceleration, 2D and QuickTime acceleration, and DVD-decoding. The maximum resolution for 2D is 1920 x 1440 at 75 Hz in 32-bit color and 1600 x 1200 in 32-bit for 3D resolution. New technologies introduced in this card are the Charisma Engine transform and lighting processor and the Pixel Tapestry architecture. The card is available as a build-to-order option at the Apple Store for Power Mac G4s and the Cube for an extra $100. For more info, visit www.apple.com.

Fourth quarter results

Apple posted a net profit of $170 million profit for the quarter ending September 30. The $1.87 million in revenues was up 40% from a year ago. The results were below Apple's projections, and according to Steve, "We have identified several factors which we believe contributed to our sales shortfall last quarter, and we are taking strong steps to remedy them going forward. Our sell-through for September was way below plan, leaving us with an overhang of channel inventory. Rather than reducing it gradually over the next several quarters, we have decided to reduce it to a normal level by the end of this quarter. This will result in a second disappointing financial quarter, even though our sell-through sales should be moderately strong. Our plan is to be back on track for the January quarter, and we remain very excited about our products and programs for 2001." mt

APPLENEWS

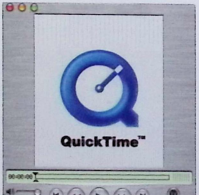
What's happening on the Apple scene

BY CHRIS MAIN

Apple ships Mac OS X Public Beta

At the Apple Expo in Paris, Steve Jobs finally announced the availability of the much-anticipated *Mac OS X Public Beta*. Before Steve was even done with his speech, Mac fans were lining up to dish out $29.95 for the new OS. Mac OS X brings a new, more graphical interface called "Aqua" to the Mac. It's based on a UNIX foundation named Darwin. Some of the new features of X include true memory protection, pre-emptive multi-tasking, and support for the new G4 dual processors that Apple also just recently started shipping. Before you run out to the Apple store via the Internet to purchase your copy, there are a few things that you need to consider: (1) You need at least 128 MB of physical RAM. RAM is relatively cheap these days, but a lot of Apple's machines still only ship with 64 MB of RAM, so you'll probably need to upgrade before you can use the beta. (2) Apple recommends at least 1 GB of free hard drive space. Not as big a deal as the RAM, but still a nice chunk of space. (3) It is a beta version, which means it's not for the faint of heart. Most people recommend that you install it on a separate partition on your hard drive, keeping a previous Mac OS up and running. And because the Mac OS X Classic environment (for running programs that don't yet support X) requires you to have Mac OS 9 still installed on your computer anyway, partitioning isn't a bad idea.

The Public Beta expires May 15, 2001, but the final version should be shipping by then. For more information visit www.apple.com.



Public Preview of QuickTime 5

At the second annual QuickTime Live! conference in Los Angeles, *QuickTime 5* and *QuickTime Streaming Server 3* were released from Apple as public previews. The latest version of QuickTime will include an updated media player; the ability to download plug-ins on the fly with a new component downloader; and support for Macromedia Flash 4, Cubic VR (for viewing 360° content), and Shoutcast (for streaming MP-3). QuickTime comes with a brand-new sleek interface, including a new QuickTime TV network channel display with new audio controls. According to Apple, their new "Skip Protection" technology, which is a combination of QuickTime 5 and the new open-source QuickTime Streaming Server 3, is supposed to give viewers a smoother and higher quality experience when watching Internet streams. It protects against dropped frames and media "skipping." Other new features include support for Sorenson Video 3, easy developer support for "skins" (customized interface), improved iMovie playback, and real-time professional video editing support.

The public previews of both QuickTime applications are now available for download at www.apple.com/quicktime and www.apple.com/quicktime/servers. The Windows version won't be available till the end of the year. The final versions are scheduled to be available sometime in the first part of 2001. For more information visit www.apple.com. mt

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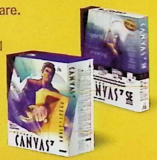

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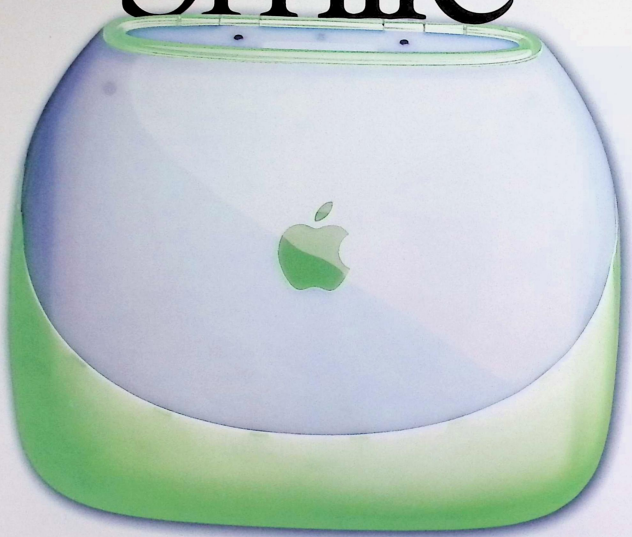


with iMovie 2 pre-installed in every new iBook... Apple makes movie editing "reel" fun

Are you looking for a portable 366-MHz PowerPC G3 processor, with 64 MB of SDRAM, a 10-GB IDE hard drive, USB and FireWire ports, digital video editing capabilities, plus is one of the coolest looking laptops on the face of the planet? Then take a good look at the new iBooks introduced at the Apple Expo in Paris. Now available in Indigo and the bold new Key Lime, the new iBooks feature iMovie 2, one of the world's easiest to use video editing software.

The new and improved iBooks once again come in two configurations. The Indigo comes with a 366-MHz G3 processor, 64 MB of DRAM, a built-in 56K modem, 24x-speed CD-ROM, a 10-GB hard drive (configurable to 20 GB), 10/100BASE-T, 256K level 2 cache, iMovie 2 pre-installed, and retails for about $1,500.

The Graphite iBook Special Edition has the same standard features as the regular iBook, but comes with a 466-MHz G3 processor, a 6x-speed DVD-ROM drive, and retails for about $1,800.

Both models feature a crystal-clear 12.1-inch active-matrix TFT display, up to six hours of battery life, and are ready for Apple's AirPort wireless networking solution.

Display

The built-in 12.1-inch (diagonal) TFT SVGA active-matrix display supports millions of colors at 800 x 600-pixel resolution.

Keyboard and trackpad

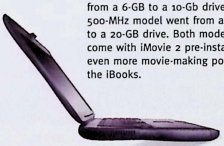
Built-in, full-size keyboard with 76 (U.S.) or 77 (ISO) keys, including 12 function keys, and 4 arrow keys. The smooth trackpad provides precise cursor control and supports tap, double-tap, and drag capabilities.

Digital video editing

Capture your vacations or field trips, then, with the help of iMovie 2, share them with friends, relatives, or whoever. Just transfer the video clips from your camcorder to your hard disk using the high-speed FireWire port, then edit your clips into story lines with animated onscreen titles, music, and visual effects. View your finished movies on your iBook or a TV (using the AV cable). You can even use the iMovie Export feature to compress your movies and share them on the Internet. It really is a portable video editing solution.

Not to be outdone

Since both editions of the iBook have 10-GB hard drives now, Apple quietly boosted the size of their PowerBook drives. The 400-MHz model went from a 6-GB to a 10-Gb drive and the 500-MHz model went from a 12-GB to a 20-GB drive. Both models also come with iMovie 2 pre-installed for even more movie-making power than the iBooks.



Indigo iBook Technical Specs

- **366-MHz PowerPC G3 processor with 256K on-chip level 2 cache**
- ATI RAGE Mobility 128 graphics accelerator with 8 MB SDRAM graphics memory and AGP 2X support
- 64 MB of SDRAM, expandable up to 320 MB
- 10-gigabyte Ultra ATA hard disk drive
- 400-Mbps FireWire port for high-speed input from your camcorder and other multimedia devices
- 12-Mbps USB port
- 16-bit CD-quality stereo sound output minijack through AV port
- Built-in 10/100BASE-T Ethernet
- Support for AirPort wireless networking
- **24x-speed CD-ROM drive**
- Built-in 12.1-inch TFT SVGA active-matrix display
- Built-in 56K V.90 modem
- Built-in, full-size keyboard, including 12 function keys, 4 arrow keys, and embedded keypad
- Width: 13.5 inches; Height: 11.6 inches; Weight: **6.6 pounds**

Graphite iBook Special Edition Technical Specs

- **466-MHz PowerPC G3 processor 256K on-chip level 2 cache**
- ATI RAGE Mobility 128 graphics accelerator with 8 MB SDRAM graphics memory and AGP 2X support
- 64 MB of SDRAM, expandable up to 320 MB
- 10-gigabyte Ultra ATA hard disk drive
- 400-Mbps FireWire port for high-speed input from your camcorder and other multimedia devices
- 12-Mbps USB port
- 16-bit CD-quality stereo sound output minijack through AV port
- Built-in 10/100BASE-T Ethernet
- Support for AirPort wireless networking
- **6x-speed DVD-ROM drive**
- Built-in 12.1-inch TFT SVGA active-matrix display
- Built-in 56K V.90 modem
- Built-in full-size keyboard, including 12 function keys, 4 arrow keys, and embedded keypad
- Width: 13.5 inches; Height: 11.6 inches; Weight: **6.8 pounds**

Both iBook and iBook Special Edition are available in Key Lime through the Apple Store

OUTSPOKEN

Here's what other people are saying about Apple

COMPILED BY JIM WORKMAN

"Just Wednesday, Apple CEO Steve Jobs announced a cost-cutting program and a hiring freeze. A major reason for Apple's travails: low demand for the Cube.

Apple has had great success with cheapish, stylish iMacs for home and school, and with costly, husky G4 workstations for publishing and graphics pros. The Cube is an attempt to bridge the gap: a desktop fashion statement with a turbocharger inside.

But for the first time in a good long while, Apple has gotten it wrong. The iMac crowd isn't going to pay $1,800 for a computer, plus at least $500 more for a basic monitor, or $1,000 for the recommended flat-panel display.

As for the heavy-duty users, these are the very folks who tend to jazz up their computers with all manner of add-ons. The current generation of Mac workstations are superbly accessible, with fold-out innards that provide easy access to the motherboard. But the Cube is scarcely more upgradeable than the iMac, despite the marvelous way it comes apart."

—*"Boxed in by Apple's Cube"* by **Hiawatha Bray**, *Boston Globe October 11, 2000.*

"It might not be the computer for everyone, but heck, what is? It's not very expandable. Who cares? I bet the percentage of the market that adds anything to their computers is practically insignificant. As long as one can stuff enough memory in there, it will be more than sufficient for the overwhelming preponderance of computer users.

But, back to appearances—the Cube is such a wonderful-looking piece of machinery that images of places that just should not be without one keep flashing through my head. Entities that place an emphasis on aesthetics simply must have one of these if there is a computer to be at all visible."

—**Mac OS Journal**, *www.macosjournal.com, October 11, 2000.*

"Motorola better get it out there (their new 1-GHz chip) instead of talking about it. We've seen that before. If this announcement was a PR band-aid, their hiatus will be short-lived. Motorola is almost single-handedly choking Apple, no matter how many people want to blame the Cube. The announcement only made me cringe, thinking of last year's overzealous confidence. Come on Moto, put out or shut up."

—**Macinstein's Daily News & Commentary** *on Motorola's announcement of a new 1-GHz chip, www.macinstein.com, October 11, 2000.*

"Recently, a product came to market with FireWire, USB, Ethernet, incredible graphics, Supercomputer capabilities, DVD, a pretty cool-looking appearance, and a pretty steep price tag. It was NOT the Apple PowerCube G4 however. It was the new Sony PlayStation 2. The point being? Apple stock just took a bath and I couldn't help but wonder if their pricey so-called supercomputer wasn't mostly to blame. Hmm... seems the biggest thing the PlayStation 2 can't do is run Mac OS. That didn't stop PCs from creaming the Mac, did it? Nope, and it won't stop the PlayStation 2 from biting into everyone's sales, Mac or otherwise. Of course the biggest difference? The price! Boy, I've heard of the Steve Jobs tax but wow, that's a huge difference!"

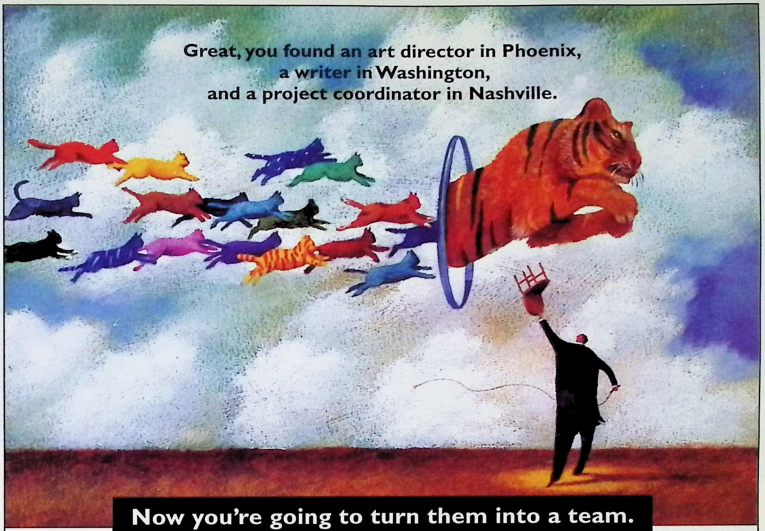
—*"The Price is STILL Wrong"* by **George Edward Green III**, *macRelations 2000, www.kharaku.com, October 10, 2000.*

"I was more than a little amused last week when Apple stock dropped by a whopping 50 percent in one trading day just because the company is doing so well but can't keep up with demand. Okay, the stock market mavens are nuts nowadays and panicky, too. No sooner did the stock drop when a series of negative reports came out regarding the Apple Cube saying that many were developing hairline cracks. Hmmm, let me think. A big thick piece of clear plastic developing a crack. Incredible! I've never heard of such a thing. Assuming, of course, I've been living under a rock. Plastic, indeed, cracks like that—get over it. Fact is, Apple is getting a bum rap."

—*"Defending Apple"* by **John C. Dvorak**, *ZDNet column, October 4, 2000.*

"Nor is it Apple crashing, either. The warning was for lower profits, remember, not for a loss. The company still expects to earn something like 33 cents per share. It has low debt, lots of cash, a popular line of products (except, perhaps, for those darned cubes) and more products on the way. Most importantly, it has CEO-for-Life Steve Jobs staring at his own unexercised options to buy 10 million Apple shares at a price that today makes those options absolutely worthless. Steve will do anything—ANYTHING—to bring his options back to life. And you don't even want to know Steve's definition of 'anything,' because it is scary."

—*"Don't Worry, Be Happy! Why Apple's Darkest Moment Isn't So Dark at All"* by **Robert X. Cringely**, *www.pbs.org, October 5, 2000.*



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in the enemy camp

RICHARD K. HALLMARK, PH.D.

a triumph for macintosh

Despite plans to the contrary, I made a brief visit to MACWORLD Expo in New York this year. After a very busy first half—the best year yet for my Macintosh consulting business—I had decided that I could not afford the time necessary for the trip.

In just over 24 hours, a small staff of volunteers had taken over 900 digital pictures, cropped and adjusted each one, and prepared a database for publication.

At the last minute, Ben Levy, another member of the Apple Solution Experts program, sent an e-mail to our mailing list regarding the fact that this year's dinner would be held aboard the aircraft carrier Intrepid, a museum on the Hudson River. He added that this was a once in a lifetime opportunity to have dinner on an aircraft carrier.

In my case this did not apply. I had eaten more dinners on Intrepid than the number of dinners served to the attendees combined. I spent from November 1966 until April 1969 as a crew member of Intrepid. During that period, Intrepid made two deployments to Viet Nam. So, after dinner, I even gave a few guided tours of Intrepid with the insight that only a former crew member can provide.

That day, before the dinner, my son and I had taken an early train from Washington D.C., where we were visiting my mother, and had about five hours at the Expo. So, is the triumph for Macintosh referenced in the title above the new hardware at the Expo? The new G4 Cube is nice, the optical mouse is a tremendous improvement over the hockey puck, and the new keyboard is also better, although I miss the keyboard power button, a feature which has distinguished the Macintosh from the Wintel world for over a decade. But actually, the title refers to events that occurred after MACWORLD Expo. The new stuff at MACWORLD Expo was nice, but not spectacular.

booked in blacksburg

On the Saturday after MACWORLD Expo, my family, including my spouse, who had skipped the New York excursion, drove from Washington to Blacksburg, Virginia to attend the Southeast Unitarian Universalist Institute, a gathering of about 1000 Unitarian Universalists.

For about twenty years, the conference has published a Mug Book with pictures and addresses of all the attendees. My family volunteered to help produce this year's book. The back of our van included two workstations, an iBook, two monitors, and a collection of Ethernet cables and hubs.

In the registration area, we set up a network of our systems and those of other staff. The main registration system used by the conference is Wintel based. They provided me with a text download of the advance registration information on a floppy. Importing this into a FileMaker Pro template took about 15 seconds.

Our plan was to take pictures of each registrant with digital cameras. The registrants would also have an opportunity to correct information from the advance registration database.

Setting up the system, including getting all stations to properly access the shared FileMaker Pro database, making sure the proper software was installed for each camera, and running preliminary tests, took about three hours.

After a dinner break, we got a real test. All of the advance staff and their families went through the registration. The only hitch we found was that one of the cameras did not produce quality pictures under our lighting conditions. We chose not to use this camera during the main registration on Sunday.

The test run also identified two bottlenecks. The cameras we used had only serial interfaces for data transfer. This meant we needed to use one person and one workstation to transfer data during registration. Each group was about 10 to 15 pictures. This was more of an irritant than a serious problem.

The second bottleneck was more significant. The files produced by the cameras had only cryptic filenames. Each picture had to be opened in Photoshop, the individual identified, cropped to size, adjusted for brightness and contrast, and saved to disk using the registrant's name. During the main registration period we used two machines for data correction, one for data transfer, and had two volunteers doing the Photoshop work.

After registration closed, we relocated the network to a secure room and continued processing. Using volunteers, we were able to complete processing of all of the pictures by early Monday morning. Next, we imported all of the pictures into our FileMaker Pro database. During this phase, we experienced the only

continued on page 104

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the back door

JOHN HALBIG

loose lips

One of the hottest news topics about Apple in 2000 isn't the release of one of its products (no, not even the incredibly cool Cube), but its reaction to the pre-release of product information. For the first time, Apple pointed its considerable legal weaponry in the general direction of the bane of Steve Job's penchant for the dramatic flair—rumors Web sites and those that feed them.

It certainly wasn't for money or even power. He just gave it all away, whatever the reason.

shooting messengers

Suing a Web site for publishing information obtained from various sources, anonymous or otherwise, struck me as both heavy-handed and probably unconstitutional. While I agree with Apple's need to protect its internal secrets, attacking those who take advantage of whatever leaked info comes their way only succeeds in making Apple look like a bully. It's also of limited usefulness; after all, Apple might be able to intimidate small rumors Web sites with a "cease and desist" letter, but larger organizations would probably pass it around the office for a good laugh before filing it with the thousands of other such letters they receive every day.

Students of history might remember the Pentagon Letters, a series of documents that detailed information about the Vietnam War that the Pentagon really would rather the general public didn't know. They attempted to stop publication of those letters and lost. If the Pentagon couldn't prevent the publication of military details, I seriously doubt Apple can prevent the publication of information regarding a new design...even if it was really, really cool.

Having the information pulled after publication is a waste of effort anyway. Once a system's specifications hit the streets, it's cached, copied, e-mailed, and passed along until anyone who really wants the information has seen it more times than an internal Apple engineering review.

the knave of hearts

On the other hand, my view of Apple's handling of the infamous "Worker Bee," the person responsible for many of the leaks Apple is upset about, is completely appropriate. A lot of people make the mistake of lumping Worker Bee's plight together with the assorted Web sites that probably took advantage of the info he provided them.

There's a major difference, though: Before working for Apple, or pretty much any technology company with intellectual secrets to protect, individuals have to sign (supposedly after they've actually read) something called a Non-Disclosure Agreement, or NDA. NDAs sometimes fly about the valley so often that it's possible that someone might view their value as inflated. However, what they are is a legally binding document that you, as an employee of a company, understand that you're not to chatter away its secrets, and that you know that there will be consequences if you do. If you're lucky, and the breach was slight enough, you might only be subject to assorted internal job actions from a reprimand to "termination" (read: fired so fast you're on the street before you can say "Wozniak"). The risk of civil liability is also clearly spelled out with words like "monetary compensation."

I signed an NDA with Apple when I first started there as a software test engineer, a "green" badge (green badges were contractors). The agreement remains in effect even after I left the company—while the value of the knowledge I have decreases over time, it would be within Apple's rights to sue if I divulged something covered by that NDA. I have to think about that every time I write this column, so it's annoying when someone actively working for Apple lacks the ethical backbone to keep their mouths shut.

off with his head!

When Apple eventually revealed that Worker Bee was allegedly one Juan Gutierrez, a contractor and software test engineer, I admit to feeling... shock? Betrayal? No, I was more resigned. As a contractor, I often felt that we were blamed for every leak that occurred, long before Steve retook the helm. I took my NDA so seriously that I managed to steer employment my wife Michele's way, in large part so I wouldn't have to worry about sensitive material slipping out when

continued on page 104

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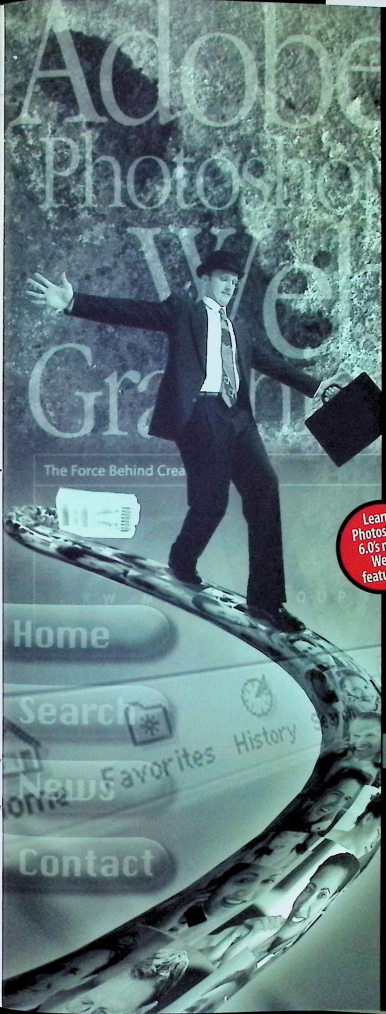

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Slicing, Rollovers & Animation (11:15 a.m. - 12:15 p.m.)
This session covers the essentials for creating Web sites that include interactivity and motion with Adobe ImageReady.

Optimizing Images for the Web (1:30 p.m. - 2:30 p.m.)
Learn the most ideal methods for reducing file size and achieving the highest quality in Photoshop and ImageReady.

Creating Dynamic Media (2:45 p.m. - 3:45 p.m.)
Learn to create object-oriented interactive graphics that include motion and sound in Adobe LiveMotion.

Putting It All Together (4:00 p.m. - 5:00 p.m.)
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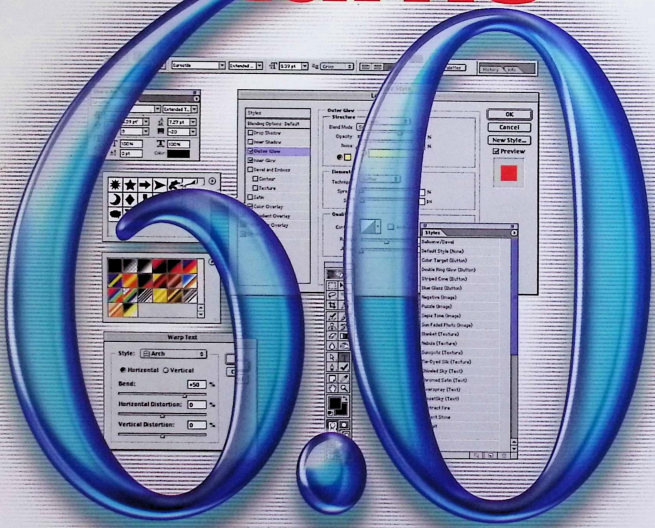
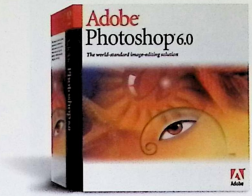


BY PETER BAUER



Why is Photoshop 6 the best upgrade ever? Let's run through a quick list of some of the major improvements:

You heard about it. You read about it. A lot of you already have it. Photoshop 6 is here, and it's perhaps the best upgrade this product has ever seen. Photoshop 5 was a great step forward, with the introduction of the History palette and editable text. The addition of ImageReady in Photoshop 5.5 continues to grow in importance. But for overall improvement, my vote will stay with Photoshop 6 (well, at least until Photoshop 7).

Improved Interface
Each tool's options are now readily available in the new Options Bar, floating palettes can be docked, sets of brushes and colors can be added far more easily, ruler units of measure can be changed without going to Preferences, enhanced Toolbox flyout menus for hidden tools, and new improved Crop tool.

Improved Text Handling
Not just placing text, actual typography; vector type output; warping text; color on a per-character basis.

Vector Shapes
Preset shapes available as clipping masks, fully editable paths for the shapes, custom shapes.

Layer Management
Group layers as sets, Layer Styles rather than individual effects, Layers palette displays more information, locking layers.

Liquify
More than just SuperGoo, a valuable tool for precise modification of images.

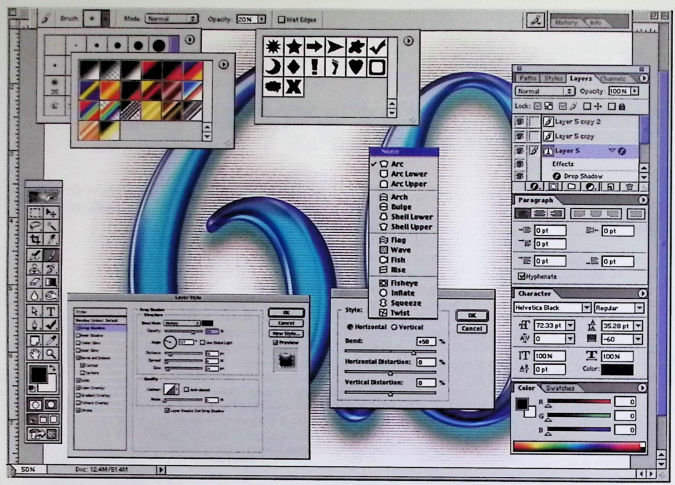
Web Support
Slice tool in Photoshop's Toolbox too, variable optimization for a single image ("weighted optimization"), automatic save when jumping to ImageReady, rollover styles, imageReady previews, Web Gallery improvements.

16-Bit Filters
Gaussian Blur, Unsharp Mask, Dust & Scratches, and more now available for 16-bit images.

Improved PDF Support
Annotations (even sound), import individual images from PDFs, layers and transparency in PDFs.

Better Color Management Interface
Easier to use, clearer, more flexible.

Continued on next page



Warped text? Multicolored words? Palettes galore? Photoshop 6.0? Yes!

improved typographic capabilities

In my opinion, the single most valuable improvement to Photoshop 6, for most users, is the new text capability. Because this is vector text (when handled as PDF), there's now no reason to pop back and forth between Photoshop and Illustrator (much like Illustrator's transparency in its latest upgrade, dropping the need to pop into Photoshop for a quick drop shadow).

Among the highlights of the improved text capabilities in Photoshop 6, one must list prominently the demise of the Type dialog box (sob!) (Not!). No longer is type entered in a clunky box that hides half the screen. Click with the Type tool directly on the image, as before, but now just start typing. You can also drag with the Type tool to create a rectangular text box, similar to using an area type tool in other programs.

The Options Bar (explained later) gives you access to fonts, style, size, anti-aliasing, justification, color, and more. Clicking the button next to the color swatch in the Options Bar opens the Warp Text dialog box. A variety of presets can bend and twist and turn and flip your type. And here's the cool part: You can still go back later and edit the type! No more rendering text to apply such effects.

A button toward the right of the Options Bar opens the two new text palettes (normally nested together). The Character palette is the big gun, with leading, kerning, character sizing, sub- and superscript, and a pop-out menu with a variety of other styles and options. The Paragraph palette has, in addition to justification, paragraph spacing and indentation. Using the palette's pop-out menu opens dialog boxes for both advanced justification and hyphenation.

enter interface!

Number two on my Hit Parade would be Photoshop 6's improved interface, with the introduction of the Options Bar (seen at the top of the image above as it appears for the Paintbrush tool). There have been some grumblings (as expected) about this change to the look and feel of Photoshop. Ignore them. Get used to it. Learn to love it, 'cause it ain't going away! Why not? Because it's great, that's why! Having each tool's variables staring you in the eye reminds you of its capabilities. This is especially valuable for the newer tools (Slice, etc) and the new capabilities of older tools (Crop)...just as a reminder.

Photoshop 6's Options Bar changes to match the selected tool, just as the Options Palette did in Photoshop 5. Note that the Options Bar also changes once the Crop tool has been dragged to establish a marquee. If your monitor is set to a resolution higher than 800 x 600 pixels, the Options Bar also offers you the convenience of the "Palette Well." This nifty organizer keeps the palettes-of-the-moment readily available, yet keeps your screen palette-free. (Unfortunately, it's the screens set to 800 x 600 or less that really need this clutter-killer.)

One of the other, more obvious, interface improvements is the Layer Effects and the Layer Styles dialog box (see lower left corner of above image). There are a couple of things to keep in mind, though: (1) An individual effect, such as Drop Shadow or Inner Glow, is still called an "effect." When you put more than one effect together, it creates a "Layer Style." The Layer Effects themselves have been vastly improved and when used with the new Layer Styles dialog box, every effect is right there at your fingertips. The amount that you can

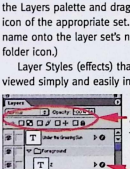
6.0

increase some of the effects has also improved dramatically, giving you the ability to use these effects, such as Bevel and Emboss and Drop Shadow, on high-res images. (2) Just checking the box in the list of Styles on the left of the dialog box doesn't mean you're ready to make changes. The particular effect must be highlighted on the left (by clicking on the name) before you can make changes on the right. And it is indeed possible to change a check box without opening the options. This makes it easier to observe the effects of a single effect as you change options. Uncheck all the other added effects, observe the results of your settings, check the other effects back on to see their interaction. Nifty!

the layers palette: increased organization & information

The improved Layers palette offers a variety of significant changes. Nesting layers, in effect, creates layer groups. Each layer set can be shown or hidden with a single click. To add a layer to a set, open the Layers palette and drag the name of the layer onto the folder icon of the appropriate set. (Note that you can't just drag the layer name onto the layer set's name; you must drag it to the little folder icon.)

Layer Styles (effects) that have been applied to a layer can be viewed simply and easily in the Layers palette now. The Layers palette also allows you to expand and collapse both layer sets and Layer Styles applied to the layers and layer sets. This can be very effective in streamlining the Layers palette for complicated images. The Layer palette options continue to offer various sizes of thumbnails or the option of no thumbnails, which can further clean up a busy palette.



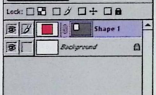
Note that the top text layer is at the hierarchical level of the layer sets Foreground, Horizon pieces, and Gradient drop

Note at the top of the Layers palette that layers can now be locked in a variety of ways. The first preserves transparency, the middle check box preserves all pixels—in effect, write-protecting the layer. The next prevents the layer from being moved, and the final check box just locks the whole thing up tighter than Sing Sing at midnight. The "lock-all" option can be applied to sets of layers as well as individual layers. Using the Layers palette pop-out menu (the little triangle in the upper right corner) allows you another way to handle these functions.

vector art in the raster-master

Long known as the premier raster image editor, Photoshop now has additional vector capabilities. The new Shapes tools do not actually create vector shapes, but they are indeed very handy! Instead of an Illustrator-style rectangle or circle, they create a Photoshop-style clipping path. But they do it automatically and easily for you. That counts as a "Big Thumbs Up!" Like vector shapes, they can be edited by dragging path segments or anchor points. Layer Styles can be applied, too.

The nuts and bolts of the new Shapes tools can be best explained with a trip to the Layers palette. As you can see, the "shape" consists of a layer filled with the foreground color (at the time), and a clipping path that exposes the colored layer in the "shape" drawn. Notice that the layer and the clipping path are linked by default.



The thumbnail shows the location of the clipping path in the image.

Whether linked or not, the clipping path (shape) can be repositioned on the layer with the Path Component Selection tool and can be edited with the Direct Selection tool or an appropriate Pen tool. Additional shapes can be added to the same layer. Because they are clipping paths exposing a layer, all additional shapes on the same layer will, of course, be the same color. The color of the layer can be changed by double-clicking its swatch in the Layers palette. This opens the Color Picker.

To add shapes of a different color, select a new foreground color and click on the New Layer button at the bottom of the Layers palette or select any non-shape layer. When you begin to drag with a Shape tool, the shapes will be of the new foreground color and on a different layer.

Like any path, the command available under Edit › Transform Path can be used to modify the shapes. When an individual shape is selected with the path Component Selection Tool, transformations are applied to it. When no path is selected, the transformations apply to all the shapes on a particular layer, treating them as a group.

is it right for you? yes!

These are just some of the many major improvements in Photoshop 6. They are the ones that I predict will have the greatest impact on the greatest number of Photoshop users. But let's be real, some Photoshop users spend far more time prepping images for the Web than they do setting type, and they may wonder why I haven't waxed eloquent over the ImageReady improvements (and they are worth the waxing). Some will worship the fixes to Contact Sheet (pick a font) and Picture Package (no more blank margins around images). There are many great reasons to upgrade to Photoshop 6, even for the casual user.

The one thing stopping some from upgrading is a simple question: "My Photoshop 5.5 was an upgrade from Photoshop 4. Do I have to purchase the full version?" The answer, direct from Adobe, is "No." The Version 4 serial number is perfectly valid for the $199 Photoshop 6 upgrade...and that includes the offer to buy Adobe GoLive 5 for $99 (a savings of $200). Over eight hundred smackers worth of software for under two bills. Not bad. Especially great when you realize what you're getting—Photoshop's best upgrade ever! mt

Adobe ships Photoshop 6.0

Just in case you missed it (hey, it's possible), Adobe has now shipped Photoshop 6.0, which includes a host of new features that are covered in depth in our feature article by Peter Bauer on page 34. Rather than tell you all the juicy details, make sure you read Peter's article.

Microsoft bails out Corel

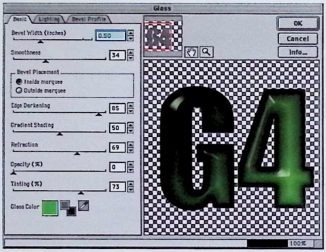
OK, if this sounds scary, it should. Corel, developers of CorelDRAW, PhotoPaint, Corel Knockout (and as of late, most of MetaCreations programs, including Kai's PowerTools and Painter), had been going through some rough financial times recently, and things got so tough that they took a much-needed cash infusion from Microsoft to the tune of around $150 million in non-voting stock. Now, if that sounds familiar, it should, because Apple took a handout from Microsoft too a few years back, which really precludes me from making any sarcastic comments, so you'll understand that in this one instance, I'm just going to pretend like it doesn't scare the living heck out of me and continue on with the news. After Microsoft's $150 million stock purchase was announced, Corel's stock jumped 70%. We're happy to see Corel (who has been developing Mac versions of their software for the past few years) get this much needed cash, even if they had to go to Microsoft to get it (hey, I couldn't help myself). mt

GRAPHICSNEWS

What's happening on the Macintosh Graphics scene

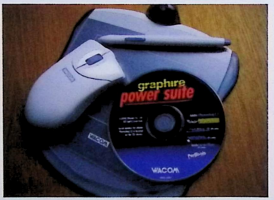
BY SCOTT KELBY

Eye Candy 4000 Photoshop plug-in in public beta



Alien Skin Software, developers of the award-winning Photoshop plug-ins Xenofex and Eye Candy 3.0, have just introduced a free public beta testing period for their soon-to-be-released Photoshop plug-in *Eye Candy 4000*. You can download this free public beta version from their Web site (www.alienskin.com), and thirteen of the filters in Eye Candy 4000 are fully functional in this free public beta version, including Chrome, Cutout, Fur, Glass, HSB Noise, Jiggle, Marble, Shadowlab, Smoke, Squint, Star, Water Drops, and Weave. EyeCandy 4000 requires Mac OS 8.6 or higher, but works with any version of Photoshop from 4.0 on up. The final version of EyeCandy 4000 is scheduled to ship by years end. For more details, or to download the public beta, visit www.alienskin.com.

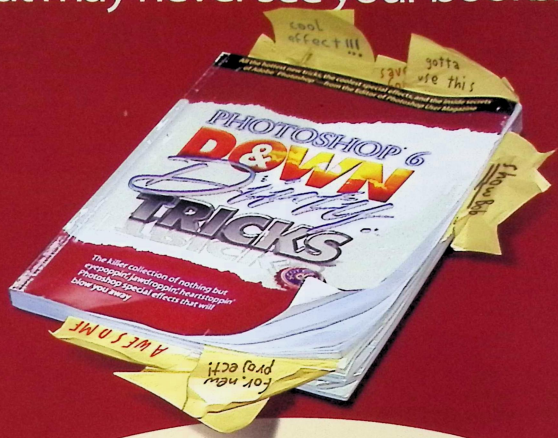
Photoshop LE comes with Wacom Graphire Power Suite



Back in July at Macworld Expo, Wacom followed up their very popular Graphire graphics tablet with a graphite-colored translucent tablet to match Apple's very popular G4s. They've raised the bar again by introducing the *Graphire Power Suite*, which includes Photoshop 5.0 LE (the newly updated LE version), Corel Painter Classic (formerly MetaCreations Painter Classic), and Wacom PenTools 3.0 collection of eight special effects plug-ins for Photoshop. The street price remains $99 for the Graphire tablet, which includes a cordless pressure-sensative pen and a cordless scrolling USB mouse, is available in either graphite, slate blue, blueberry, grape, and four new colors (indigo, ruby, sage and snow) that will be available in mid-November. (Tangerine, strawberry, and lime will be phased out.)

We think the big news here is the inclusion of Photoshop LE (which sells for $99 by itself, and has been recently updated to add features that were introduced in Photoshop 5.0, like multiple undos, expanded Web capabilites and much more—henceforth the name Photoshop 5.0 LE). For more information, visit Wacom's Web site at www.wacom.com. mt

the **photoshop 6.0** book that may never see your bookshelf


cool effect!!!
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save
PHOTOSHOP 6
DOWN & Dirty
TRICKS
The killer collection of nothing but cyberpoppin' jawdroppin' heart stoppin' Photoshop special effects that will blow you away!
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for new products

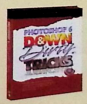
with over 300 of the hottest tricks, tips, and techniques, this is the one book you'll have open every time you have photoshop open

Photoshop User Editor Scott Kelby

For the first time ever, nationally-known Photoshop guru Scott Kelby unlocks the secrets of the most closely guarded Photoshop special effects and techniques in a simple step-by-step method. *Photoshop 6.0 Down & Dirty Tricks* has over 700 full-color images so that you can see exactly how it's all done, and the book is written so clearly and is so easy to follow, you'll be able to immediately create all of these special effects yourself.

Not only will you learn the hottest new effects, but you will find this book packed with creative ideas, layouts, and design techniques that will help you unleash your own creativity. Plus, besides all the step-by-step tutorials, Scott includes a cool Photoshop tip, shortcut, or trick on every page, making this both an effects book and Photoshop tips book, all in one. It's all here—in the only book of its kind.

For more information visit our Web site at **downanddirtytricks.com** and download FREE sample pages



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THE DIGITAL CAMERA

by Jim Patterson

the two-figure digital camera, color noise, and the electronic lens caps

There it was, in the Best Buy digital camera showcase, a sleek black little I/O Magic MagicImage 420 digital camera with the most amazing feature—a price tag of $79.95! Yes, its lens is a single focal length and the resolution is only 640 x 480, but its 2-MB SmartMedia card definitely makes it a true under-$100 digital camera. I/O Magic certainly isn't one of the great names in digital photography, like Nikon, Minolta, or Canon, and I wouldn't recommend it as a great buy, but it's the first sign that digital camera prices are dropping as lower res chips begin to pile up in Asian warehouses.

correcting color noise

Most digital cameras provide the capability of choosing "film" sensitivities higher than the ISO 100 (or so) default for better exposure under low lighting conditions. But boosting the sensitivity to ISO 200 or 400 (or higher) is accompanied by an increase in color noise in the image. This is, in effect, a grainier image much like the increased grain found in higher speed film emulsions of old. In prints of relatively small size (4 x 6 to 5 x 7), the noise isn't terribly objectionable, but it does become noticeable in larger prints. A couple of sophisticated software solutions exist to reduce noise, but here's a simpler solution for Photoshop users: Change your picture to Lab mode under Photoshop's Image menu and then select Show Channels under the Window menu. In the Channels palette you'll see the LAB composite, an A and B channel, plus a channel for Lightness. Select the A channel first and run a Gaussian Blur filter of about 2 pixels. Perform the same action on the B channel.

While you're in Channels, you could go to the Lightness channel and make Levels adjustments and run Unsharp Mask. Finally, reset the image mode to RGB or CMYK. This operation won't harm the overall sharpness of your image, and while it won't totally eliminate the color noise pixels, it'll certainly de-emphasize them.

correcting distortion

Andromeda is a company that has captured the hearts of Photoshop users with photographic backgrounds for the last seven years or so. Their newest offering is called LensDoc and seems tailored for digital photographers. Nearly all consumer digital cameras display mild to severe distortion, especially in their widest zoom range. My Nikon CoolPix cameras lead the pack in barrel distortion. LensDoc is a Photoshop plug-in that serves as an electronic tilt-swing front that eliminates lens distortion and corrects perspective like magic.

correcting people

Be careful what you put in front of your lens...like the lens cap, for instance. I received an e-mail in which the sender heeded the advice in his user's manual; he turned off the LCD monitor to save battery power and shot using his camera's optical viewfinder. To his chagrin, 14 or so very important images were totally black...because his lens cap was on the camera. My advice? Buy a big supply of NiMH batteries and a charger and keep the monitor on. The monitor is one of the beautiful features of a digital camera.

I smeared petroleum jelly on a large UV filter and held it in front of my tripod-mounted 990 in macro mode for this blurred effect.

The mail list for my particular camera is filled with stories of this nature. People who buy a "better priced" tele or wide lens attachment and complain about the terrible images they get. The culprit is usually the nest of step-up and adapter rings needed to fit the attachment to the camera's lens. Your best bet is to bite the financial bullet and buy the adapters designed and made for your particular camera.

One poor soul wondered why his lens got soft images. He was using a UV filter (to protect the lens and reduce glare), then a step-up adapter for a polarizing filter, and then another step-up for a wide-angle attachment—three extra layers of glass and a lot of space in between. The front element of the lens on the vast majority of digital cameras is not a lens element at all but a coated glass cover (sometimes UV) that protects the lens. Filter manufacturers have made money for years by touting "protect the precious front element of your lens" by adding their UV protective filter. These are good for smearing with petroleum jelly to get artistic blurred effects, but in my book are otherwise useless.

Then there's the guy who installed a chip from The Clapper to his lens cap. All he has to do is clap twice... you know the rest of the story. mt

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GRAPHICS WEB WATCH

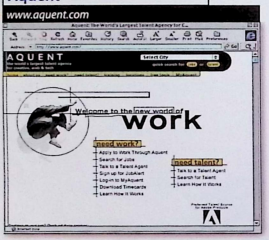
Our never-ending search for the coolest graphics-related Web sites for Macintosh designers

BY SCOTT KELBY

We're always on the lookout for graphics-related Web sites that feature online tutorials, downloadable clip art and fonts, or graphics news and reviews. We also include commercial sites that offer stock photography, fonts, plug-ins, etc. Here's this issue's look at some of the best graphics sites out there. Feel free to send in your suggestions for the "Graphics Web Watch" to *webwatch@mactoday.com.*

Aquent

www.aquent.com



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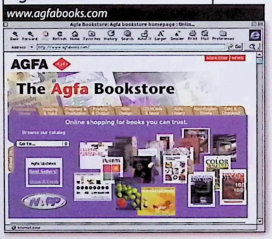
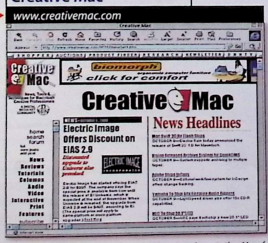


This is Agfa's new site for their excellent collection of books on prepress, imaging, Web design, printing, color theory, production, output, and more. Perfect for anyone serious about color.

Creative Mac

www.creativemac.com



A great site for anyone doing anything creative on the Mac (and that's just about anybody). Daily news, feature articles, reviews, and tutorials. Very nicely designed and lots of good info.

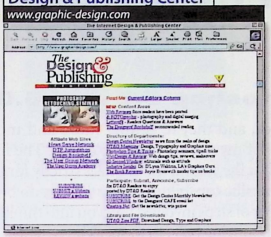
Computer Arts

www.computerarts.co.uk

The Web site for the British design magazine *Computer Arts* (which is sold here in the states as well) has loads of info, including lots of great Photoshop stuff, some nice 6.0 coverage, tutorials, and more.

Design & Publishing Center

www.graphic-design.com



This site, maintained by Mac man Fred Showker, is a great resource for all things graphic. They have a newsletter you can subscribe to, online tutorials, and more.

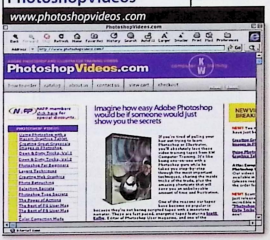
Phong

www.phong.com

This awesome site is back after a total redesign, and it rocks. Beautifully designed (with a very cool Flash intro), there are lots of nice tutorials here (even if they are using Windows. Yeech!).

PhotoshopVideos

www.photoshopvideos .com



This site features a large collection of Adobe Photoshop training videos, including a number of new videos on the just-released Photoshop 6.0.

Sullivan's Scanning

www.hsdesign.com/scanning/

Mr. Sullivan has authored books and CD-ROMs on scanning, and this site features some of his scanning tips online, and you can purchase his books and other materials from the site.

spotlight on

Same-Page.com

www.same-page.com

This is a site where creative professionals can "organize, coordinate and collaborate" on communication-arts projects in Same-Page's "eStudio." The idea is that you, your team members, and your clients all meet online where you can "view and comment on artwork, video, animation, copy, scripts, press releases, and more." They offer lots of cool features, including an online creative community. mt

ADOBE PHOTOSHOP TECHNIQUES

by

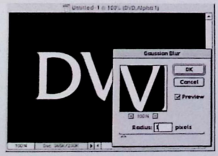
Scott Kelby

metallic effects in photoshop 5.5 and 6.0

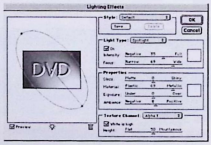
I always thought metallic effects were pretty slick, and they're getting more and more popular. Below are step-by-step tutorials for two of my favorite metallic effects. The first can be created using either Photoshop 5.0 or 5.5, but the second technique is strictly for the new Photoshop 6.0, which has its own built-in metallic capabilities (note: 6.0 can do both the first and second techniques). Don't let the number of steps involved fool you into thinking it's hard—it's really a piece of cake, just follow the bouncing ball (so to speak).

5.5

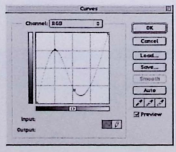
Step One: (PHOTOSHOP 5.0, 5.5, or 6.0) Create a new document in RGB mode, 72 ppi. Using the Type tool, create your type. Hold the Command key, and in the Layers palette, click on your Type layer. This puts a selection around your type. Then go under the Select menu and choose Save Selection. When the dialog box appears, click OK to save your selection as an Alpha Channel.



Step Two: Press Command-D to deselect. Now you can delete your Type layer by dragging it into the trash can (at the bottom of the Layers palette). Go to the Channels palette and click on Alpha 1. Then go under the Filter menu, under Blur, and choose Gaussian Blur. Apply a 1-pixel blur and click OK (note: for high-res images, apply a 4-pixel blur).

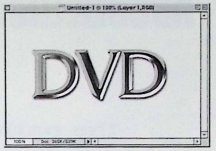


Step Three: In the Layers palette, click on the Background layer. Then go under the Filter menu, under Render, and choose Lighting Effects. When the Lighting Effects dialog box appears, leave the default settings in place, but at the bottom of the dialog box, under Texture Channel, choose Alpha 1 from the pop-up menu, then click OK.



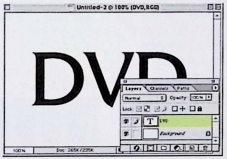
Step Four: Press Command-M to bring up the Curves dialog. Recreate the curve shown above by clicking about 1/4 of the way from the left bottom of the straight curve line and dragging upward. Then click about 1/2" to the right of of your first point and drag downward until your curve looks like the curve above. Note: If you make a mistake, you can remove a point by just dragging it off the grid.

Step Five: Go under the Select menu and choose Load Selection. When the dialog box appears, make sure Alpha 1 is selected under Channel, and click OK to put a selection around your type. You'll need to expand your selection to include the bevel, so go under the Select menu, under Modify, and choose Expand. Enter 3 pixels and click OK.

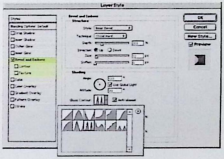


Step Six: Press Command-J to put your selected type on its own layer. Then click on the Background layer, press Command-A (to select all), and press Delete to erase the background. Click on your Type layer and add an Unsharp Mask filter with these settings: Amount 150, Radius 1, and Threshold 0. Click OK. Lastly, go under the Layer menu, under Effects, and choose Drop Shadow to apply a drop shadow, completing the effect.

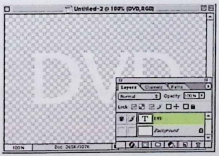
6.0



Step One: (PHOTOSHOP 6.0 ONLY) Create a new document in RGB mode, 72 ppi. Using the Type tool, create your type. Press the letter "d" to set your foreground color to black, then press the letter "x" to make your foreground color white (pressing "x" swaps the foreground and backround colors).



Step Three: Choose Bevel and Emboss from the Layer Styles pop-up menu at the bottom of the Layers palette. In the dialog box, change the Technique to Chisel Hard, raise the Depth to 200% and increase the Size to 10 pixels. Then, in the Shading area, turn on the Anti-aliasing check box.



Step Two: In the Layers palette, hide the Background layer from view by clicking on the Eye icon in the first column beside the Background layer. Your Type layer should still be your current active layer, so you can press Option-Delete to fill your type with white.

Step Four: Click the downward-facing triangle next to Gloss Contour to reveal a pop-down menu of custom curves. Click on the contour that looks like two thin hills. In the list of Styles on the left side of the dialog, click on the Drop Shadow check box, then click OK to apply a metallic bevel with a drop shadow to your type. Lastly, make the Background layer visible again to complete the effect. mt

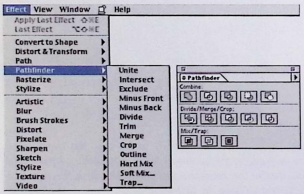
ADOBE ILLUSTRATOR TECHNIQUES

by David Creamer

the pathfinder, part one

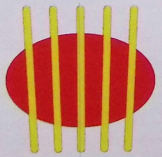
No, we are not talking about Natty Bumppo—we are talking about the palette in Illustrator that can save you tons of time. Granted, many of the effects that the Pathfinder palette can create can be achieved by other Illustrator options, such as Clipping Mask and Compound Path, but the Pathfinder palette makes it so much easier.

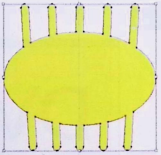
The Pathfinder commands are available through the palette or via the Effect › Pathfinder menu. I like the palette better since the small icons give me a visual feedback as to the effect I'm applying.



As you can see, the Pathfinder palette is broken up into three sections: Combine, Divide/Merge/Crop, and Mix/Trap—with the last section only visible if Show Options is selected from the side menu (the black triangle on the upper right portion of the palette); however, we won't be covering the Mix/Trap filters in this article.

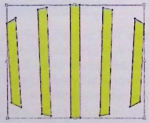
The Combine section includes the Unite, Intersect, Exclude, Minus Front, and Minus Back filters which we will be covering in part one. While the names are fairly self-explanatory, some simple visual examples can help one understand just what the filters do. The Unite filter creates a single-object outline of whatever shapes you have selected. Looking at the example at right, you can see a number of small shapes stacked on top of a larger oval. First, select all the objects you want to combine and simply click on the Unite button on the Pathfinder palette (the first button). You will notice that there is only one object now, tracing the outline of the original. It is as easy as that! Of course, the hard part using Illustrator (and many other graphics programs) is not how the features actually work, but what you do with them.





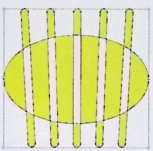
Here are a few things to keep in mind when using the Unite filter: it can be used to close open paths; if the objects united are not overlapping, they stay as separate objects but become grouped; small objects inside the overall selection are deleted (except for compound paths that do not overlap any other object); and the top-most object usually becomes the style for the fill and stroke. Also, as seen in the Illustrator column in the May/June 2000 issue of *Mac Today*, the Unite filter can be very useful when working with type and logos. Just remember to convert the type to outlines first (for all the Pathfinder filters).

The Intersect filter includes only the areas that overlap. Using the same example as with Unite, the result of the Intersect filter can be seen at the right: Only the areas of the yellow shapes that were overlapping the underlying red shape remain. The manual states that the Intersect filter works on only two objects at a time, but I simply selected all the yellow shapes and made them a compound path

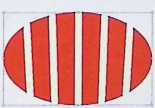


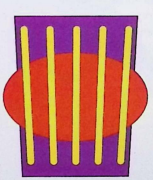
(Object › Compound Path › Make) before running the filter. Then the yellow shapes were treated as a single object.

With this example, the Exclude filter leaves an object that is the opposite of the Intersect filter: the areas that overlap are now "transparent," allowing underlying objects to show through. With this filter, there was no need to create a compound path first.



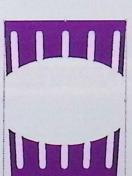
Using our same example, the Minus Front filter works by knocking out the foreground objects from the background.

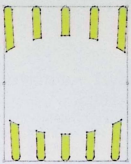




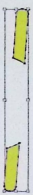
The Minus Front filter always uses the back-most object as the "master" object (either through the stacking order or by the layer palette). However, if we use a slightly more complex object, you can get a better idea of how the filter works.

The example at right is after using the Minus Front filter. As you can see, all the objects on top of the back-most object are knocked out of the background object. One thing to keep in mind: the foreground objects cannot be larger than the back-most object.



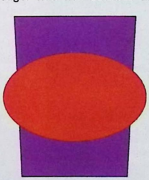


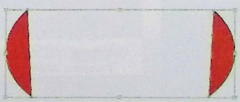
The Minus Back filter works the opposite of the Minus Front (big surprise there). However, you may have to create the compound path if you have multiple foreground objects like our first example.



If you don't, only one of the yellow shapes counts as the foremost object and this is what you will end up with:

Using the more complex shape with the Minus Back filter created an error message. This was because the yellow foreground objects were contained inside the purple background object; hence, they were not necessary for this filter. This was resolved by deselecting the yellow objects and only using the red and purple objects. The Minus Back filter created the result seen below:





Next issue, in part two, we'll take a look at the Divide/Merge/Crop section of the Pathfinder palette. mt

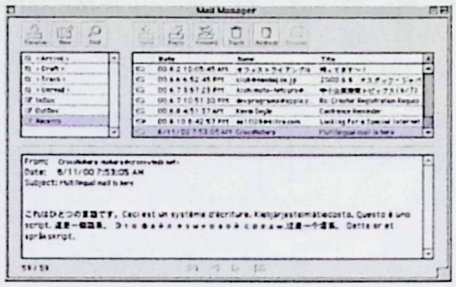
David Creamer is president of I.D.E.A.S., a publishing, consulting and training company. An authorized Quark trainer since 1988 and an Apple Solutions Experts member since 1990, he is also an Authorized Adobe Training Provider for Photoshop, InDesign, Illustrator, Acrobat, and PageMaker. For additional information, please visit www.ideasdtp.com. He can be reached at dcreamer@ideasdtp.com.

MACWEBNEWS

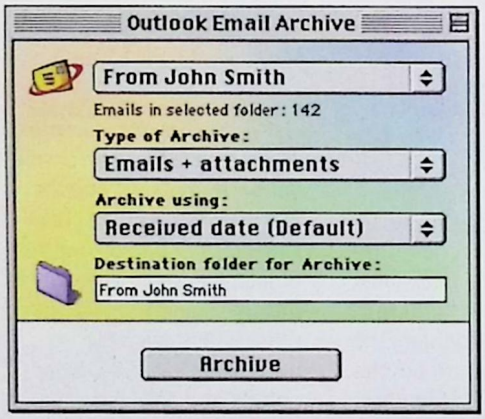
What's happening on the Mac Web design scene

BY LARRY BECKER

Magellan e-mail client updated



MAKI Enterprises recently released *Magellan 1.4*, a new multilingual e-mail client that offers support for HTML e-mail, WordService support, Language Convert!, unlimited attachments, and other features. Rated 5 cows by TuCows.com, this software is free to try and $80 for the single-user version.



Outlook e-mail archiving on the cheap

Outlook Express e-mail users will appreciate *Outlook Email Archive* 1.9.9 (http://digilander.iol.it/capste/oea/info.html). It is a $15 utility for archiving e-mail from Outlook Express 5.0, and it adds the ability to append e-mails to a tab-text file (FileMaker database).

Java errors in IE—cured!

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Mac OS Runtime for Java
Gets the gold.
Smaller, faster, and even more compatible, Mac OS Runtime for Java (MRJ) 2.2.3 is now Gold Certified for use with Oracle applications!
MRJ 2.2.3 is built on the same high-performance, fully-compatible implementation of Sun's Java development Kit (JDK) 1.1.8 as its predecessor. It includes all the tight integration with the Macintosh environment (including support for AppleScript and QuickTime) that users and developers have come to love. But now, it offers even more advantages for networked and international applications.

As a user of Microsoft's Internet Explorer software on a Mac, I have been running into some problems lately. I Probably shouldn't admit it, but I haven't upgraded my Mac OS since 8.5.1, since it runs so flawlessly. Netscape has its own Java support, but IE relies on the Mac OS for its Java engine, so I kept getting "MRJ 2.1 or newer required" messages on certain Java-enabled Web pages. There's a quick fix for this and it doesn't require installing a whole new system. Just go to Apple's Java support page and download and install the current Java software. That's it. You can find it at www.apple.com/java. Now that's good Java! mt

Windows Media Player content for Macs

Microsoft will soon post the beta version of Windows *Media Player 7* for Macintosh (http://windowsmedia.com). The player, which offers Macintosh users access to Windows Media content and supports advanced digital rights management, is presently at version 6.3, but version 7 should be available for download by the time you read this.

Verify your Net speed

Have you ever wanted to know just how fast and responsive your Internet connection and servers really are? Well, if you have invested thousands in service, you can monitor that service for around $300 with *CyberGauge*. From their Web site www.neon.com/CyberGauge.html, "CyberGauge is an easy-to-use utility for monitoring your Internet bandwidth information, with e-mail and pager alerts for both non-responsive devices and for interface traffic thresholds. CyberGauge generates Quality of Service (QOS) and billing reports."

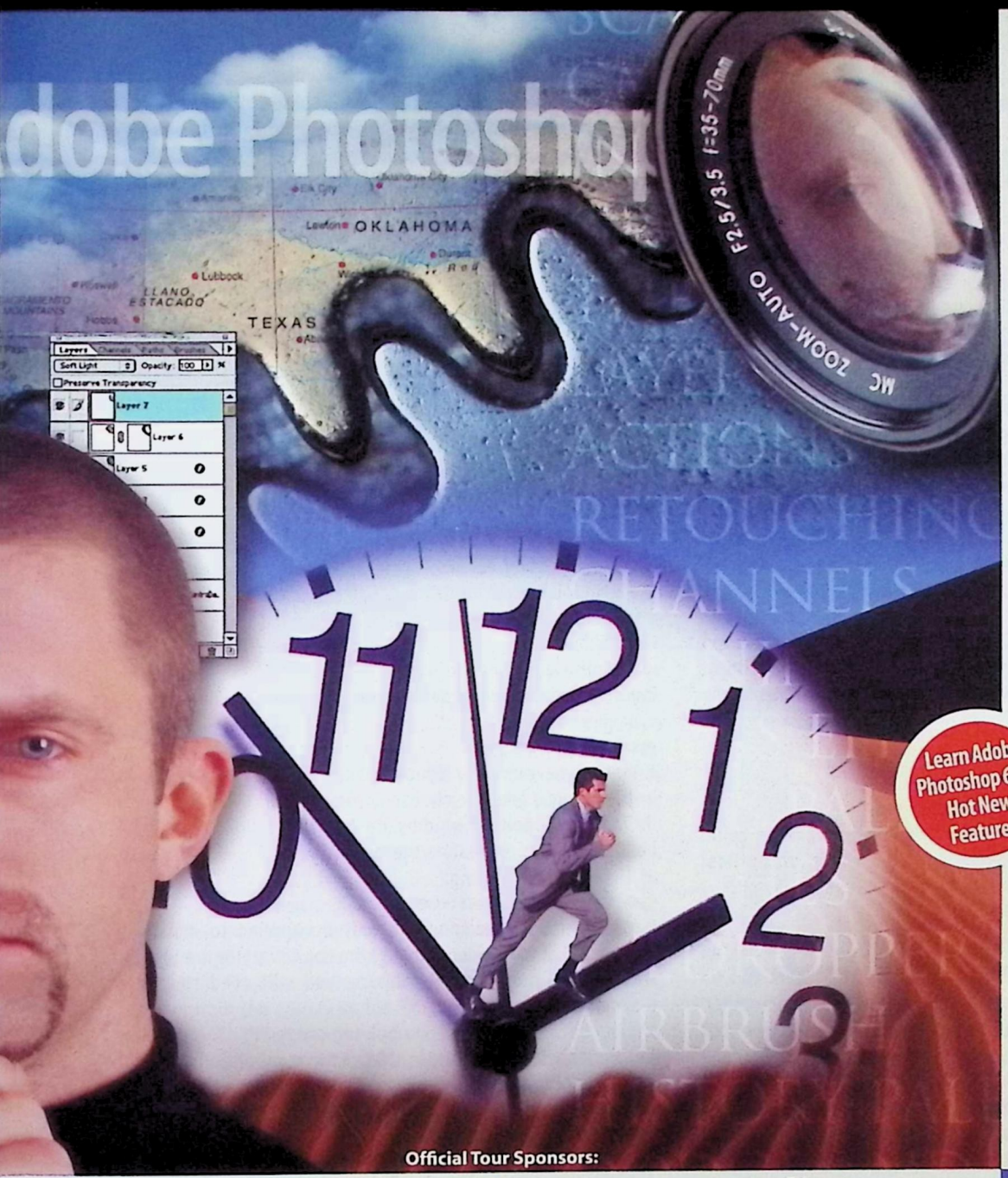
Web-based calendars are cross-platform accessible

Web Event has updated their Mac client for their Web-based scheduling software, and you can get the update at www.WebEvent.com/support/changes.html.

PowerTicker 2.0.1

This is the latest version of Aladdin System's $30 stock tracking and portfolio management applications. The new version includes updated source files and allows users to import their data from previous versions of MacTicker. Upgrades from MacTicker 1.x are $10. Check out the site at www.aladdinsys.com/powerticker/download.html. mt

Learn the Secrets of the Photoshop® Pros



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FLASH TIPS AND TRICKS

by

Cyndy Cashman, Ph.D.

guiding your animation

Creating realistic motion in an animation is a simple task when you combine the power of Flash's motion tweening and guide layers. In the following tutorial, you'll learn how to use these features to hit a hole-in-one everytime.

Before animations were created on computers, artists hand drew each frame of an animation. The best artists drew the keyframes, which define key changes in an animation; the less-skilled artists drew the "in-between" frames, the frames between keyframes. As you can imagine, creating even the simplest animation was quite time-consuming. Today, animation programs, like Flash, automatically create the tweened frames for you.

getting started

1. Create a new Flash movie.
2. If you want to specify a stage size and background color, Choose Modify › Movie. Specify the movie properties. My movie uses the default settings.
3. Save and name your movie "Golf."

A new Flash movie always contains one layer, which has an empty keyframe in the timeline's first frame. Layers can be thought of as sheets of acetate stacked on top of each other. You use layers to organize and animate the images in your movie. In the golf movie you will use separate layers for the background, flag, golf ball, and motion guide.

In the timeline, keyframes, which contain instances, graphics, or text on the stage, appear as solid circles in a frame. Empty keyframes appear as a hollow circle. Tweened frames, the frames between two keyframes, appear as light blue or green with an arrow drawn between the keyframes.

background layer

1. Double-click on the layer name icon on Layer 1. This will open the Layer Properties window. In the Name box, type "background" and select Normal as the Type.

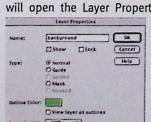


Figure 1

2. On the Stage, draw a golf course similar to the one in Figure 5. Select everything on the stage by choosing Edit › Select All.
3. Choose Insert › New Symbol (or press F8).

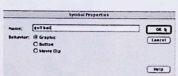


Figure 2

The Symbol Properties window will open. Name the symbol background and select Graphic for the Behavior.

4. Lock the layer by clicking on the black dot under the Padlock.

golf ball layer

1. Insert a new layer by double-clicking on the Add Layer Icon in the layers panel (or choose Insert › Layer). This will open the Layer Properties window. In the Name box, type "golf ball" and select Normal as the type.

golf ball instance

Because motion tweening can only be applied to instances (symbols that have been moved from the Library to the Stage), text objects, and grouped objects, you will need to create a symbol for the golf ball.

1. Choose Insert › New Symbol (or press F8). The Symbol Properties window will open. Name the symbol golf ball and select Graphic for the Behavior.
2. Open the Library by choosing Window › Library. Double-click on the icon next to the title golf ball. The symbol editing window will open. Look at the upper left-hand side of the timeline. You should see two tabs: one is labeled Scene 1, the other golf ball.
3. Using the Ellipse tool, draw a golf ball. Center the ball by choosing Modify › Align. This opens the Align window.
4. Set the Vertical alignment by clicking on the icon second from the right in the vertical row. Set the Horizontal alignment by clicking on the icon second from the right in the horizontal row. Check Align to page. Click OK.
5. Exit the symbol editing window by clicking on the Scene 1 tab at the top of the timeline.

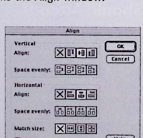


Figure 3

motion guide layer

To add realism to the animation, we'll add a Motion Guide layer. A Motion Guide layer allows you to draw paths along which tweened instances, groups, or text blocks travel. In our golf example, we want to add realism to the golf ball's movement toward the hole. We can do this by drawing a path that "bounces" the ball when it hits the ground and then guides it to the cup:

1. Click on the golf ball layer. Click on the Add Guide layer icon; it is located next to the Add Layer icon. The new layer is created above the golf ball layer. It is automatically named "Guide: golf ball." A dashed line between the two layers indicates the two layers are linked.
2. Click in Frame 1 of the Guide Layer.
3. Select the Pencil tool from the Toolbar. Click on the Line Thickness icon and choose 1.0 from the drop-down menu.

Figure 4

4. Click on the Pencil Mode icon. Choose Straighten from the pop-up menu.
5. Draw a path for your golf ball to travel along. Lock the Guide layer by clicking on the black dot on the Guide layer below the Padlock icon.

So far, your file only contains one frame. Before you add the golf ball to the scene, you need to add frames for the animation to take place in:

1. Select the Arrow from the Toolbar. Click in Frame 50 of the Guide layer. Holding down the Shift Key, click in Frame 50 of the background layer. (Frame 50 of the Guide, golf ball, and Background layer should be selected.)
2. Choose Insert › Frame (or press F5). Now you're ready to move the golf ball to the Stage.
3. Click in Frame 1 of the golf ball layer. Drag the golf ball symbol from the Library to the Stage.
4. Click on the Magnet icon in the Toolbar to turn on "Snap."
5. Click on the cross hairs of the golf ball instance and drag it to the beginning of the path. Release the mouse when you feel the instance snap to the beginning point of the path. A black ring will appear at the center point when it is locked to the motion guide.
6. Click in Frame 49 of the golf ball layer. Choose Insert › Keyframe (or press F6). A black, solid circle should appear in the frame.
7. On the stage, click-and-drag the golf ball to the end of the path. Snap the center of the golf ball instance to the end of the path.

motion tweening

1. Double-click in Frame 1 of the golf ball layer. The Frame Properties window will open. Choose Tweening from the tabs at the top.
2. Click on the drop-down menu and choose Motion. Check Tween Scaling. Click OK.

Press Return to play the animation. The golf ball should travel along the Motion Guide. If it doesn't, the ball probably isn't snapped at either the beginning or the end of the path.

adding realism

Once the ball is traveling along the path, you'll want to make your animation a little more realistic. You can accomplish this by rotating the ball as it travels and transforming the ball's size as it moves into the foreground and disappears into the hole:

1. Click in Frame 1 of the golf ball layer. Choose Window › Inspector › Transform. Enter 30 for the Scale.
2. Click in Frame 8 of the golf ball layer. Press F6 to insert a keyframe. The golf ball on the Stage should be selected. Choose window › Inspector › Transform. Enter 100 for the Scale.
3. Click in Frame 49 of the golf ball layer. Choose Window › Inspector › Transform. Enter 215 for the Scale.

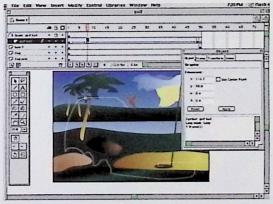


Figure 5

Press Return to play the animation. The golf ball should increase in size as it moves to the foreground.

To add a little more realism to the animation, we want the ball to "roll" on the ground. We accomplish this by rotating the ball as it moves along the path.

1. Double-click in Frame 8. In the Properties window, choose Tweening. From the Rotate drop-down menu, select clockwise. Enter 20 times.

Press Return to play the animation. The ball should appear to roll across the ground and drop into the cup.

I'd like to thank Lona Donnell, Joy Stream Graphics, and Larry White, Moonlight Interactive, for sharing their artwork and hours of experience on the golf course. Of course, they wouldn't have had time to gain all of their golfing experience if they'd been using Windows. You can see the completed file and additional notes at breakawayinteractive/mug/demo/golf.html.

Cyndy is the president of Breakaway Interactive, Digital Training and Media Center, an Oklahoma-based multimedia training, consulting and development company. She can be reached at (405) 364-9304 or by e-mail: cyndy@breakawayinteractive.com

GOLIVE TIPS AND TRICKS

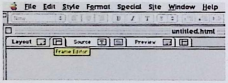
by Larry Becker

how to use frames when you really need to

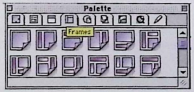
A few months ago I told you why it is frequently a bad idea to use frames to build Web sites. I mentioned things like frames pages make it harder to get listed in the search engines and that bookmarking and the "back" button don't always work right on frames pages. None of that has changed, but (as I have been reminded by several esteemed colleagues) there are occasionally times when using frames may actually be a good thing. With that in mind, I thought it would be a good time to take you through a quick GoLive frames lesson.

Before actually developing a frames page, you should consider how you want the page to look. Only after you actually have the frame set thoroughly designed in your mind should you tackle a frame layout.

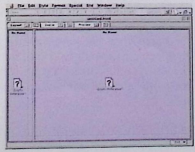
We'll start by creating a new page that contains a few frames. Remember that frames are simply a collection of a few separate HTML pages that are all displayed at once and they interact with each other. So start by creating a new, blank Web page (Command-N) and then click the Frame Editor tab.

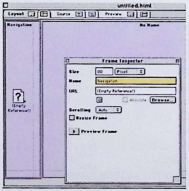


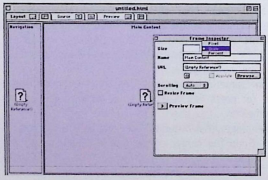
Next, click the fourth tab of your palette to access the preset frames templates. From the list of possible Frames templates, click-and-drag one of them onto your blank Web page.



Next, you should use the Inspector palette to adjust some of the settings of your frames page. Click inside one of the individual frames to bring up the Inspector and then name your frame. Name each of your frames in the same way and then, following your plan, set the parameters for your frames page. For this phase, we'll look at the Frame Inspector so you can see what all of the options are.







Notice that the pop-up menu beside the Size setting allows you to set the size of the frame in pixels or percent. Scale means that the frame will scale itself to fit the browser settings of the end user. As a result, in this example, you can select a pixel size for one of the frames, but the other one MUST be set to Scale to allow the browser window to

continued on page 57

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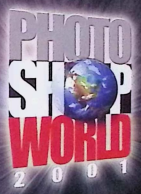

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opening night **kickoff party** (friday)

PhotoshopWorld 2001 kicks off Friday evening with our opening-night party. Meet your fellow students and the PhotoshopWorld instructors. Plus, there will be live music, free munchies, and a cash bar.

instructor **jam session** (friday)

After the reception, we'll move into the main theater where the PhotoshopWorld 2001 instructors will take the stage to share some of their personal favorite Photoshop tricks, each one vying to outdo the other in this Photoshop "Jam Session."

photoshopworld **guru awards** (friday)

After the Jam Session, it's time for the 2nd annual "PhotoshopWorld Guru Awards" for excellence in Photoshop design. Join us as we present awards in eight different Photoshop categories.

technology **expo** (saturday and sunday)

The tech exhibits are open all day Saturday and Sunday, starting at 9:00 a.m. so you can check out the latest scanners, digital cameras, Photoshop plug-ins, and printers from the leading developers in the industry!

keynote **presentation** (saturday)

We start the conference off with a special keynote presentation (the photo at left shows Adobe co-founder Chuck Geschke during last year's keynote presentation).

conference **sessions** (saturday)

After the keynote, the training begins with a main track and four concurrent breakout tracks. You create your own custom schedule by choosing which sessions you want to attend and moving between sessions as you like.

private party/**concert** (saturday night)

Party with your fellow attendees and instructors at our own private party as we take over one of the coolest venues in LA. More details on the Web site soon!

conference **sessions** (sunday)

The Technology Expo opens at 9:00 a.m. and is open all day. General sessions start at 10:00 a.m and continue throughout the day.

wrap up and **prize giveaways** (sunday)

We wrap up PhotoshopWorld 2001 back in the main hall where we will have drawings for loads of great software giveaways and goodies.

Register Early and Save!

how to **register**

Registration is limited and filled on a first-come, first-served basis. Reserve your seat today.

❑ **Yes! I want to attend PhotoshopWorld 2001. Please reserve my spot now!**

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** Note: You must be a current NAPP member to take advantage of member pricing.*

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Registration Dept. Registration lines are open weekdays from 8:30 a.m. to 6:30 p.m. EST. **Dress Code** Casual. Jeans/shorts welcome. **Tax Deduction** The expense of continuing education, when taken to maintain and improve professional skills, is tax deductible. Please contact your accountant for details. **Cancellation Policy** If you are registered and cannot attend PhotoshopWorld 2001, you are welcome to send someone in your place. If you cancel your registration before April 1, 2001, we will refund your registration fee less a $45 enrollment charge. No refunds will be made after April 1, 2001.

www.photoshopworld.com

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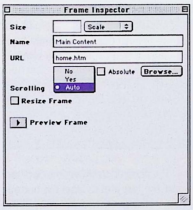
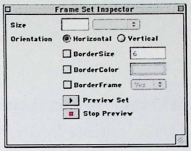
be resized. The Name setting is self-explanatory and the URL setting refers to the HTML page that actually goes into that particular frame. As I mentioned earlier, frames are simply a collection of simultaneously displayed HTML pages, so you will need to design those individual pages separately to be placed into the frame. In this case, I have already created a page entitled "home.htm" for the Main frame and one called "nav_bar.htm" for the left navigation frame. Using any method you're comfortable with for linking pages to one another (i.e., point & shoot, browse, etc.), you tell your frames what HTML pages belong within them.

Next, you will need to indicate whether or not you plan to let the end user access scroll bars for navigating within that frame. Selecting "Yes" makes sure that scroll bars are always present and "No" means that the end user cannot scroll within that frame regardless of their browser size. Auto means that scroll bars will only appear when the browser size is set in such a way as to not display that entire frame and scrolling becomes an option. Typically, you find designers turn off (select "No") scroll bars for frames that contain nav panels. For the main content window of frames pages, designers typically leave that set to Auto. The Resize Frame setting indicates whether you plan to allow the end user to change the size of that frame. Once again, you should leave this unchecked (off) for the nav panel so users cannot resize that frame.



The Preview Frame command is not actually a setting. It gives you the ability to temporarily view the content of that frame as a WYSIWYG Web page while you're designing your layout.

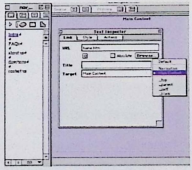
Now that you're familiar with working on individual frames and their settings, you should also know that you can adjust settings for the overall Frame Set. Size is grayed out because you cannot set a fixed size for the set since the user can always resize the page. Clicking the Orientation radio buttons changes the orientation of the frames on the page. BorderSize refers to the width of the border between frames of the page. BorderColor is self-explanatory.



BorderFrame can be set to Yes or No, but it is important to note at this point how to make a borderless frames page. First, set the BorderSize to "0" and then set the BorderFrame to No. Preview Set allows you to see the final page as it will appear, but you will not be able to test links unless you preview the finished frames page in an actual browser.

That's just about it for a basic intro to frames for GoLive, but there is one more area you'll need to know about to make the content of individual frames behave properly. For example, when you click on a link in the Navigation section of this page, you will want the link to not only tell you which page to display as a result but also which frame to put it into. This is why you named the individual frames when we started this exercise.

You can only edit page content one page at a time (not within the frame itself), so you'll need to open the page as a separate document. Double-click on the icon within the frame and GoLive will open the page as a separate, editable page. From there, create and edit links as you normally do, but don't just leave it at that. You will need to indicate where you want the hyperlink to display the target page. In this example, I have created a text link and I used the Text Inspector to set the Target to display the linked page in the "Main Content" frame. One final note: Choosing a target of _Parent will cause the entire frame set to be replaced with the content of the hyperlink.



It may seem confusing at first, but you should spend some time adjusting settings and see how the frames display in different browsers. Just remember, frames are great for designers who have a very specific concept in mind and should only be used when other options don't fully meet your needs. mt

Larry Becker is a Webmaster in central Florida. He owns NAIWP, Inc. which is an Internet seminar and training company, and addtraffic.com, which is the site for his Web design firm. Larry can be reached at: L_becker@naiwp.com.

DESIGNING WEB GRAPHICS by

Maria Langer

creating a rollover navigation bar

I'm not a big fan of fancy special effects on Web pages, primarily because of compatibility issues. (I believe that a Web page should look pretty much the same no matter which browser or computer platform is used to view it.) But lately, I've taken a liking to rollover buttons, often referred to as just plain rollovers.

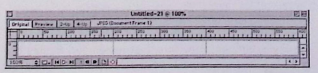
Rollovers are created with JavaScript and require a JavaScript-capable browser to view. Since most recent browsers can display JavaScripts, it's pretty safe to use them in your Web pages. Rollovers are commonly used for navigation bars. You point to a button and it changes. You click a button and it changes.

In the old days (a year or two ago), to create a rollover button, you needed to know JavaScript. You'd create the images for each "state" of the button, then write the code that added behaviors to each button. It was time-consuming and tedious, and if you made one tiny mistake, the whole thing might not work. Nowadays, most graphics programs with Web-graphics features not only can create the graphics you need for each button but they can write the JavaScript code for you.

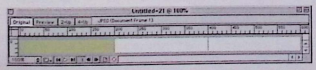
Here's a quick run-through of how you can create a navigation bar with rollover buttons using Macromedia Fireworks. The same basic principles will apply to any Web graphics creation program.

creating the buttons

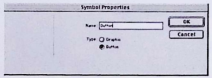
To begin, create a document that's large enough to hold all of the buttons you'll put on the navbar. In my example, I've created a 600 x 30-pixel document for a horizontally placed navbar that will contain three buttons. I even added guides to indicate the button boundaries.



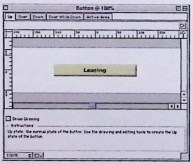
Use the Rectangle tool to draw a box the size of your first button.



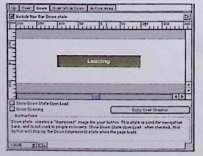
Select the rectangle and choose Insert › Convert to Symbol. In the dialog box that appears, indicate that you want the symbol to be a button and click OK.



Double-click the button to open the Edit Symbol window, which will display the name of your button in the title bar. The illustration shows the "Up" or normal state of the button. Use the text tool to label the button and, if you like, apply some effects to give it a three-dimensional look (I applied an inner bevel).

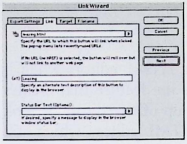


Now, click the Over tab of the window. This tab is used to specify the "Over" state of the button—the way it looks when the cursor is over it (but not clicking). The tab should be empty. You can click the Copy Up Graphic button to copy the original button into the tab. Then make changes in the color or text or even effects so the button looks different. In my example, I changed the color to another one of the colors in my site's color scheme.



Click the Down tab and follow the steps in the previous paragraph to create and modify the "Down" state image. This is

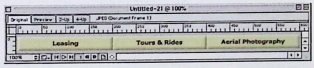
the way the button will look when someone clicks on it. I changed the bevel so it's inset (or pushed-in looking) and changed the text to white so it shows up better.



Click the Active Area tab. The entire button should be highlighted as the active area. Click the Link Wizard button. Enter link information in the Link tab and click OK.

Finally, close the Edit Symbol window. Your "Up" state of your button should appear in the main document window. (You can click the Hide Hotspots and Slices button in the Toolbar to see it without that nasty green highlighting.)

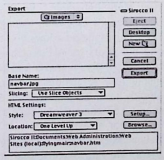
While you could follow all these steps to create the rest of your buttons, there is a slightly easier way. Simply copy the current button and paste it into the document, positioning it as desired. Then double-click the copy to open the Edit Symbol window for it. If asked whether you want to edit all instances of the button, click Current. Then make changes as desired to create a different button. Be sure to change the information in the Link Wizard, too. When you're done, your document might look something like this:



You can click the Preview tab and try out your rollovers. Point to the buttons and click on the buttons. You should see each of the button states you created.

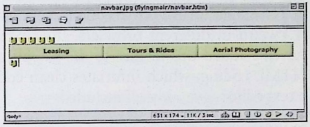
saving the buttons and javascript

You save the buttons and JavaScript code at the same time by exporting the image file. Choose File › Export to display the Export dialog box. Use this dialog box to enter a name and select a location for the image files. By default, the image will be sliced into separate buttons and HTML style of the JavaScript code will be Dreamweaver compatible (you can change this option if desired). Click Export to save the files.



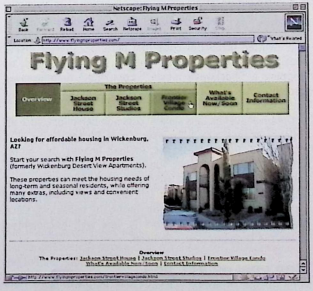
using the navbar in a web page

Fireworks saves all the code necessary to display the rollover buttons in an HTML file. Open that file with your favorite HTML editing tool. Here's what it looks like in Dreamweaver. The comments in Dreamweaver explain how to use the navigation bar, which is placed within a table.



If you like, take a look at the HTML. Not something I'd want to code manually!

What I usually do is build a kind of "template" page out of this HTML. I then save the template and use it to create all the pages that will display the navigation bar. Here's one I created this morning as a warm-up exercise. I got a bit fancy and displayed the current page's button in the "Down" state. Note that I included textual navigation links at the bottom of the page just in case a visitor stops by with an incompatible browser. mt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Maria Langer is a freelance writer who has written more than thirty computer books since 1992. She discusses Web graphics in her recent Peachpit Press book, Putting Your Small Business on the Web. *Visit her (and play with her rollover navbar) at www.marialanger.com/.*

DREAMWEAVER TIPS AND TRICKS

by Rick Tracewell

oh behave!

What separated Macromedia's Dreamweaver from the other HTML editors when it was first released was its patented RoundTrip HTML. It's the feature that creates cross-platform HTML code (i.e., "clean") that won't mess up other editors or look weird in different browsers. It's amazing that there are HTML editors which still haven't added this feature to their application; rather, they continue to create bloated HTML coding, which infuriates clean code purists who first started coding HTML in a text editor…yes, myself included.

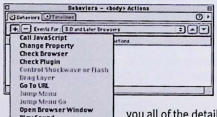
Dreamweaver has a great feature dialogue box titled Behaviors that also set the standard for other Web editor apps. Behaviors allow designers and non-techies to create interactions with their Web page or to cause specific tasks to be performed. It also allows companies with Dreamweaver-created Intranets or programmers to create their own behaviors within DW.

Macromedia, who apparently thinks that they can describe this feature better than I can, says, "A behavior is a combination of an event and an action. For example, when the user moves the mouse over an image (an event), the image might highlight (an action). An action consists of prewritten JavaScript code that performs specific tasks, such as opening a browser window, playing a sound, or stopping a Shockwave movie." Cool, huh? Dreamweaver actually writes the JavaScript for you and gets you back to doing your graphical stuff.

Dreamweaver installs several common behaviors, such as Rollover Images, Check Browser, Check Plugin, Go to URL, Play Sound, Popup Messages, Preload Images, and more. But the cool thing is that you can download Macromedia and third-party behaviors, giving you more control than you could ever want. This column will discuss the retrieval and installation of non-installed and third-party behaviors, since the use of installed behaviors is very well documented inside the Dreamweaver app itself.

step one: go get 'em!

Bring up the Behaviors dialogue box by pressing F8 from within DW. When the Behaviors tab is selected (there is also a Timeline tab that should be in the background when you open the dialogue box), you'll see a button with a "+" on it. Click on this pull-down menu and choose the very last selection, which is named "Get More Behaviors."

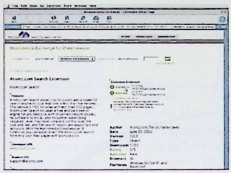


This action will take you to the Behaviors Dreamweaver support site. This site, called Macromedia Exchange, gives you all of the details on behaviors and extensions available for Dreamweaver. It also documents how you can develop your own custom behaviors and extensions. You'll have to register (if you didn't already register DW online) in order to download behaviors—but besides that, it's free.

step two: download extension manager

On the Web page that you were taken to when you selected "Get More Behaviors," you'll see links for downloading Macromedia's Extension Manager application. Macromedia Extension Manager allows you to...well, manage extensions and behaviors for ALL Macromedia applications. This app runs within Dreamweaver and gives you the power to easily install new extensions and keep track of the ones you already have. It's a fairly small download (if you have better than a 56K connection), circa 1.5 MB.

Just for a taste of some of the available categories of behaviors/extensions (available by performing Step One), there are App Servers, Learning, Navigation, Rich Media, Security, Tables, and E-Commerce. If you need an even more specific behavior, you'll probably find it here as well. For example, there is an extension that makes it easy to build a Web site inside Dreamweaver and then publish it to a Lotus Domino server.



Note: Some behaviors will not work without the latest Extension Manager app, so just download it and get it over with, okay?

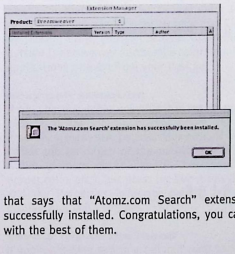
step three: fit behavior

First, hire a good dog trainer. Kidding! As described in both steps above, go to the Macromedia Exchange Web site. Once there, you'll see a list of a few behaviors and a pull-down menu listing the available categories of behaviors and extensions. You can search by topic, key word, or just browse through the behaviors to find what you are looking for.

For this example, I'm going to use a simple site search engine. I immediately found a search engine right on the main page (what a coincidence, huh?) called Atomz.com Search. It's a search engine that claims that you can add to your site in five minutes. Okay, let's see.

step four: install the behavior

After clicking on the title of the extension, it took me to the description/download page. I read the description and it met my needs. I then clicked on the Macintosh download on the right (it's only 21k). Zippo. It downloaded to my machine.

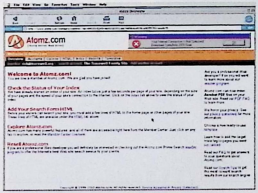


After you download the behavior, double-click the file and Extension Manager will launch. After a few seconds, you'll see a message that says that "Atomz.com Search" extension has been successfully installed. Congratulations, you can double-click with the best of them.

step five: use the behavior

When you are in the Extension Manager, you'll notice that if you single-click on the installed behavior, extension info and instructions are displayed in a text box at the bottom of the app. Very handy. This particular behavior gives you the instructions right away saying that all you have to do is: In the Objects window (Command+F2), click on the small pull-down menu at the top and choose Atomz. You'll see an icon displayed in the Objects window now. Click it.

Some extensions (especially the free ones) will require you to join a site (so that they know who you are) before using the extension. Such is the case with the Atomz.com Search. You'll have to go through a small process via the Web. It's quick, painless, and not obtrusive at all. Atomz.com will send you an e-mail with usage instructions.



Follow the instructions—this one was very easy and no more complicated than copy and paste—and you are in business.

final word

Macromedia has committed itself to making Dreamweaver a community of every day Web authors and professionals. This exchange program will give short-handed designers (is there any other kind?) a vast resource to get their job done without having to reinvent the wheel every time someone in their department or company wants to add a "feature" to the site. Use this feature of Dreamweaver and you'll quickly realize that it's a powerful ally to be used often.

By the way, if you find a Dreamweaver behavior or extension that you just can't live without or a cool feature in DW that you've discovered, please drop me a line (rick@tracewell.org) and tell me about it! mt

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Illustrator •

Dreamweaver •

graphics

GoLive • Where you'll find

QuarkXPress • the hottest tips

Photoshop • for the coolest

FreeHand • applications

InDesign • in the design

PageMaker • industry

Adobe After Effects

By Chad 'Pixel' Anderson

importing clips

Double-click the project window to import clips—no need to go to File › Import.

making and renaming folders in your project window

(a) CTRL key-click in your project window

(b) Choose New Folder in the contextual—now, how in the heck do you name it? With the folder selected, hit your Return key—rename—then hit Return again. Simple, but not obvious.

retiming keyframes

If you select multiple keyframes in the timeline then click, hold Option, and drag, you can automatically retime those keyframes by dragging.

render preview

Hold down the Shift key when you click the RAM preview button to render at half the FPS of the COMP settings—i.e., 15fps instead of 30fps—saves lots of time when you just want to see if "it" is working.

DreamWeaver Tips

By Scott Kelby and Rick Tracewell

color picker with power!

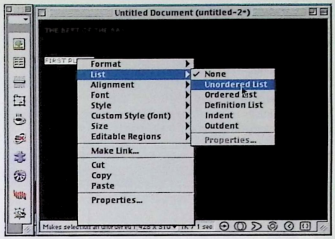
If you want to colorize an object, text, or background in Dreamweaver, you might be surprised to find out how much power, or reach, the Dreamweaver Color Picker has. Not only can you "steal" a color from an imported GIF or JPEG image just by clicking on it, you can actually drag your Eyedropper cursor outside Dreamweaver and steal a color from images in other open applications or even from your desktop!

easy cell selection

If you have a table cell that has an image within it and you click on it, the info about that image will be displayed in the Properties Inspector palette. However, if you instead want to adjust the attributes of the particular cell your image appears within (perhaps to change the background color, alignment, border color, etc.), just press the Left Arrow key on your keyboard and the Properties Inspector palette immediately changes to display your cell's settings.

save a trip to the menu

If you're creating text in a cell and want to format it quickly, just hold the Control key and click on your text. A pop-up contextual menu will appear with a list of text formatting options. Some table editing functions are also included, like Add Column, Delete Column, Add Rows, etc. Big timesaver!



Quick text formatting in Dreamweaver

hide all your open palettes

Dreamweaver has palettes-a-plenty and sometimes you have so many open, you can barely see the page you're building. To instantly hide them all, just press F4 (the F4 function key on your keyboard). If you just want to bring some sanity back to their order, instead, go under the Window menu and choose Arrange Floating Palettes, and it will instantly return all your palettes to their orderly default positions.

dreamweaver speed boost tips

If your copy of Dreamweaver feels like somebody poured molasses over it, then it's time for a tune-up to get it back up to speed. Here's a couple of quick speed tips:

- Do a save. Believe it or not, this can speed Dreamweaver up because of the way the program stores its multiple undos (in RAM). If you go a while without saving, you can have 50 or even 100 undos taking up your RAM and slowing things down. Do a save, and set that RAM free!
- Use less fonts. If you have a bazillion fonts in your font menu, strip it down to the ones you really use to get some added performance.
- Keep the HTML edit window closed. This baby eats up processing power, so only open it when you need to make a change to the HTML code manually, then close it immediately to keep you "up-to-speed."
- According to Macromedia, RAM Doubler will definitely slow Dreamweaver down and they recommend you "disable it."

keep paragraph breaks

To copy and paste text without losing paragraph breaks, simply copy (Command-C) the source text and then paste the text into Dreamweaver using Shift-Command-V instead of the standard Command-V.

FreeHand Tips

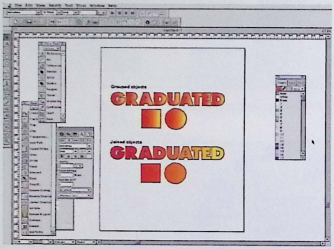
By Rick Tracewell and Bill Dussinger

getting around

Hold down the Spacebar and move your mouse to easily move the page around that you are working on.

seeing is believing

Look at the image below to see the differences between graduated fills on grouped objects and joined objects.



drag & drop from web browsers

You can drag-and-drop .gifs and jpegs from Web browsers directly onto a FreeHand page.

copycat

Command + = will create an exact duplicate of a selected object directly on top of the original object.

adding colors

The Eyedropper tool can select colors from .tiff images that can be added to the colors list for use later in the document.

GoLive Tips

By Larry Becker

setting table widths

If you're designing with tables, make sure you leave the overall table width set to "auto" and just set pixel widths for individual cells/columns. Problems will arise if you have columns totaling one thing and an overall table width that's not the exact sum of the columns. It's easiest just to leave the overall table set to "auto."

built-in spell checker

Don't forget that GoLive has a built-in spell checker [Command-Option-U].

duplicating page elements

Hold down the Option key then click-and-drag a page element to duplicate it. For example, if you're building a form and you want several text boxes, drag one onto the page from the palette, and Option-drag that one to create duplicates.

give it a nudge

If you create your forms on a layout grid, you can select multiple items as a group and nudge them all up or down with the arrow keys.

accessing keywords

Clicking on the arrow to the left of the page icon at the top left of your current Web page gives you access to header items, like keywords.

Adobe Illustrator Tips

By Pete Bauer

viewing outlines

Checking "Template" in a layer's options in Illustrator 9 automatically puts it into Preview mode. An object or a group can be viewed in Outline mode in a Template. Move the specific object or group to a sublayer and Command-click its Eye icon. Now, change the original layer to a template.

rulers set up

Illustrator's rulers are set up for print. The "point of origin" is the lower left corner of the document. When working on Web projects, zero-zero should be in the upper left, where HTML starts a page. Click where the rulers meet and drag to the upper left of the document to make the change.

save for web

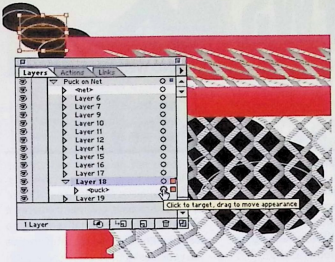
When using Save for Web, press the Option key and watch "OK" change to "Remember." The current settings are saved with that file. With Save for Web open, Illustrator's Help isn't readily available. Use Command-Tab to switch to the Finder, open your Web browser, and use the Open command. Navigate to your Help file in the Illustrator folder.

selecting hidden objects

The new and improved Layers palette allows you to select an object even when it's completely hidden by other objects. Simply click on the Target icon for the object in the Layers palette. Individual elements of a group can also be selected this way. Shift-click to select more than one, but they must all be on the same layer.

appearances are deceiving

Transparency (and other appearance attributes) can be applied to a layer of a group. Every member is affected, as are new objects added to the layer/group. Moving an object from that layer/group to another leaves the transparency (or other effect) behind. Click the Target icon and apply the effect.



Illustrator 9's improved Layers palette allows you to select partially or completely hidden objects

Adobe Photoshop Tips

By Scott Kelby

repeating filters, repeating filters

To run the last filter you applied again, press Command-F. To bring up the last filter's dialog box, using the same settings you last applied, press Option-Command-F.

zooooooooom

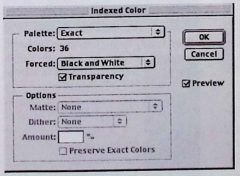
To quickly zoom in on your image, press Command-+. To quickly zoom out, press Command– (the minus sign). To have the image zoom in/out but leave the window the same size, add the Option key to the shortcuts above.

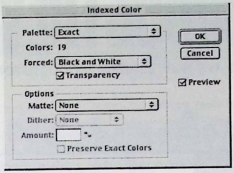
toggle through documents

You can toggle through your open Photoshop documents by pressing Control-Tab.

super-small files

Here's a trick for creating super-small file sizes for GIF images. Convert to Index Color and use the Web palette for your conversion (which uses 216 Colors). Then immediately convert back to RGB mode, then convert back to Index Color again. You'll see the number of colors used fall like a rock (along with your file size), but your image will still look great. This generally produces a much smaller file size than just doing a regular Index Color conversion.

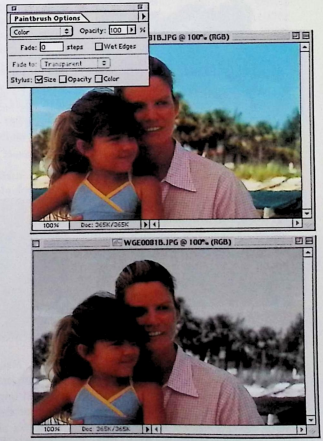




For example, we tested this with a typical Web graphic. When we performed the default Index color conversion, it gave us an Exact palette using 36 colors. So we did an undo, and after we converted to Index using the Web palette, then converted back to RGB and back to Indexed again, Photoshop now gave us an Exact palette using only 19 colors. A big file size savings!

the beauty of gray

Here's a quick tip for "painting away color" to make one element of your image really stand out. First, double-click on your Paintbrush tool to bring up its Options palette (note: 6.0 users just click on the Paintbrush tool and its options will appear up top in the Options Bar). Change the Blend mode to color, then press the letter "d" to set your foreground color to black. Begin painting over the areas that you want to appear in grayscale, and as you paint, you'll be painting away the color. Leave the area you want to stand out "unpainted" to complete the effect.



PRODUCT REVIEWS

WE RATE THE HOTTEST NEW PRODUCTS FOR GRAPHICS, MULTIMEDIA, AND WEB DESIGN

Belkin USB Components

hardware *Belkin connectivity products–they just continue to connect*

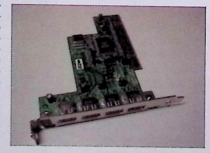
One of the great things about USB is that you can plug and unplug up to 127 printers, scanners, cameras and other peripherals without shutting down the computer or turning off the peripheral. But seriously, do you want to constantly be plugging and unplugging your equipment as you work? And if you are doing presentations, how cool does it look to have to unplug one device to plug another one in?

Two new items from Belkin can solve a variety of connectivity problems and keep your work flowing and you looking well connected.

First, for the PowerBook crowd, or anyone who wants a good thing in a small package, Belkin makes a small USB hub called the *Pocket Hub*. It is a small, 4-port hub that is compact and lightweight. The USB cable to connect it to your computer is cleverly built-in, and wraps back around the hub for traveling. It even comes with colored sleeves to match an iBook or iMac. More importantly, the Pocket Hub comes complete with a power adapter for the times that a peripheral device, such as a scanner, requires a powered hub. It is small enough to travel with and quite unobtrusive for your desktop. A great connection at only $59.99.

the verdict: Pocket Hub	
Mac Today Rating: ★★★★½	
Hot:	Small, and its cable winds onto the hub.
Not:	Serial or SCSI adapters.
From:	Belkin Components **www.belkin.com**
Price:	$59.99

Second, for the desktop PCI computer, including the ol' beige G3, Belkin now makes a 4-port USB PCI card. This one goes inside a computer with PCI slots. Now, your non-USB computer can be a USB computer too! And your existing USB computer can have more slots without added clutter on your desk. Each of the 4 ports provides full 12-Mbps bandwidth, so the performance of the attached scanner, printer, or other device is not compromised. It allows older PCI Macs, running system 8.5 or higher, to use new USB peripheral devices. Best of all, if...no, when you upgrade



to a new Mac, your investment in this card, with its lifetime warranty, is not lost. Just unplug the card and put it into your new PCI MAC and you've added the ability to run up to 127 peripheral devices on each of the four added ports. Why you'd ever need to do that, I don't know, but talk about being well connected!

—Lynette Kent

the verdict: USB PCI card	
Mac Today Rating: ★★★★★	
Hot:	Good solution for both older and new PCI Macs.
Not:	Serial or SCSI adapters.
From:	Belkin Components **www.belkin.com**
Price:	$59.99

Macromedia Flash 5

web *Flash 5 is jive (I know. That was lame, but you make something rhyme with five).*

Wow, it seems like just last year Macromedia came out with a new version of Flash for all the maniacal Web animators out there trying to get their hands on the latest and greatest... wait a minute. It was just last year! But here we are again reviewing a new version of Macromedia *Flash*—Version 5. It better have some cool stuff for us to run out and buy another upgrade, right? Let's see...

newly added features

New Interface—don't freak out; it's not that dramatic. Macromedia has simply slapped on an updated user interface that creates true commonality with its other applications. FreeHand users will feel very comfortable with the dialog boxes and tools palette. For those of us who are either new or just dabble in Flash will find that the toolboxes are very straightforward and easier to use than in versions past.

Macromedia FreeHand and Adobe Illustrator Import—For those designers who create Flash elements in FreeHand or Illustrator, you'll love the fact that you can now import your designs to "create complete cross-media publishing applications." You can actually drag-and-drop images directly from FreeHand into Flash 5 without importing—this maintains the high integrity of your original artwork.

Bezier Pen Tools—For those who create artwork within Flash, you'll like this newly added feature. For giving you more precise control for creating and editing vector graphics, you now have native pen and sub-selection tools (similar to FreeHand's) that allow you to create actual Bezier curves within Flash.

Shared Symbol Libraries—Now you can shrink the size of distributed symbols within a project. Use this new library to "organize and reuse" shared assets, making it much easier for designers to keep track of elements within a project by placing all assets in a common place rather than having duplicate resources across many different Flash files.

Web-Native Printing—As the Web becomes more of a delivery system for marcom materials (when was the last time you designed a four-color, printed brochure?), the use of Flash and Adobe PDF files for allowing Web visitors to print materials at their leisure has become the standard in this industry.

ActionScript Development Tools—This is one of the more important additions to Flash 5 that I've seen. This new feature allows Flash designers, who create more than just little animation shorts, to develop more sophisticated Web applications that have a JavaScript-like syntax. ActionScript Text Editor, Debugger, and Smart Clips give you a way to create "reusable interactive components" that make it easy to quickly create a more interactive Flash environment.

XML Transfer Support—You can now transmit XML info for more complex E-commerce applications. If you have a hard time putting together a Flash shopping cart system in conjunction with an XML-based system, this just might do the trick for you.

HTML Text Support—You can now place HTML text formatting and hyperlinks (when was the last time you heard that term?) within a Flash environment. This erases the need to create text-rich information into vector form all by your lonesome.

other key upgrades

- Flash 5 now has easy-to-find control panels and palettes. A launcher bar at the bottom of the screen enables you to click and activate palettes for:

1. Info, Transform, Stroke, and Fill
2. Color Mixer, Color Swatches (you can manipulate hue, saturation, and brightness of color here, too)
3. Character, Paragraph, Text Options (this lets you work with advanced text options, paragraph alignment, and font controls)
4. Instance, Effect, Frame, Sound (the sound palette creates effects like fades and pans)
5. Movie Explorer, Object Actions
6. Symbol Library

For those of you with small monitors, these panels do tend to clutter the screen, but they can easily be put away and called up when you need them. They can also be docked or window-shaded to save screen space.

- A more easily understood Toolbar.
- You can now customize keyboard shortcuts. This is a great feature that allows designers to create and memorize their own keystrokes to quickly perform favorite tasks.
- You can export Flash 5 movies into QuickTime or RealPlayer! How cool is that?!
- Color tints and transparencies from FreeHand 9 are now supported.

Overall, it seems that new users should have an easier time understanding what this application is capable of. It is much more user friendly than before. The learning curve will be much shorter for those who are just now getting into Flash. So, if you are still reading reviews to decide whether or not to get Flash 5 (just like you did with Flash 4, Flash 3, etc.), then now is the time for you to take the plunge.

For current Flash 4 users, you will have to decide whether or not the features above are worth the upgrade. If you are a casual Flash user, you might not be too excited about Bezier curves or XML integration. But the hardcore designers and firms should absolutely go grab this upgrade. It's a continuation of the Flash legacy that has created a boom in Web animation and multimedia interactivity for cool and hip Web sites.

—Rick Tracewell and Bill Dussinger

the verdict

Mac Today Rating: ★★★★★

Hot:	Easier and more intuitive version for non-Flash experts, great documentation.
Not:	Not much.
From:	Macromedia, Inc. www.macromedia.com
Price:	Full Version: $399; Upgrade: $149

REVIEWS

Sapphire Innovation Sapphire Pack 1 & Layers

graphics *plug-ins for Illustrator 8 & 9*

Since 1987, Adobe Illustrator has been my weapon of choice for creating abstract patterns: draw a simple stroked path, multiple rotate/duplicate it, twirl it, and stand back to admire the fantasy shape that results. As Illustrator matured, tools, such as the star, were added, making the abstraction task even simpler. Of late, a bumper crop of Illustrator filters have added to the fun.

Now comes Sapphire Innovations from Great Britain with its *Sapphire Pack* and *Layers* filter sets, which add even more shape shifting to the Illustrator basic object. Sapphire developer Andrew Buckler freely admits he revels in programming and grows weary of writing documentation, and it shows. The online documentation is verbose, thick with technological terms, and doesn't contain enough screen shots. So what the Sapphire filters do to Illustrator paths or objects is largely dependent upon the user's experimentation with the filters, a relatively enjoyable task thanks to a live preview window with each dialog box. But oh, those Brit dialog boxes!

The plug-ins have dialog boxes that could possibly launch a second stage booster. Nor is there much consistency from plug-in to plug-in in terms of what a particular slider or entry will do. But the biggest faults (being rectified in a future upgrade, according to Andrew) are the absence of a "reset" button to restore a filter to its default and the ability to save settings as presets.

So if the Sapphire plug-ins have all the user-friendliness of a Victorian steam locomotive, why am I even bothering to write a review? Because I'm fascinated with the incredible design elements that some of these filters can create from the most simple primitive of objects. Combine the result with Illustrator 9's transparency and blending modes and the results can be spectacular!

the pack

Take the StarCreator filter (Sapphire Pack) for instance. Just set the stroke and fill and pull down the filter, which, upon each Illustrator boot-up, shows a star with 10 flat-ended arms that swage out—sort of a dysfunctional gear. By diddling around with the many controls, one can create a single-pointed star or a star with multiple points and various end treatments. More tweaking of sliders and values will result in shapes that resemble a flying fish from Disney's *Fantasia*.

One of my favorites is the Pie Slice filter...ho-hum when performed on a simple circle but a jaw-dropper when run on a complex shape, such as a star. The Sapphire Pack's SpiralCity filter is a lot of confusing fun as well. Spirals are constructed of corner points connected by tangent paths, and I was defeated in attempting to create a smooth spiral similar to Illustrator's Spiral tool.

Round Duplication works on the same principle as Option-rotate-duplicate, until the wealth of Sapphires optional controls come into play. The Duplication filter can be used to create intricate patterns from a single shape, ideal for designing wrapping paper and wall coverings. Other filters in the Sapphire Pack seem to have less practical use.

the layers

Three filters comprise the Sapphire Layers package. Of them, Layer Rotate is the most satisfying with a seemingly limitless option list. Layer Scale allows creation of a specific number of copy layers in scaled size. Again, the options can take the user into realms of fantasy shapes with one drag of a slider. Layer Translate has a similar function, moving layers across the board according to preset options.

All three of the Layers filters seem destined for Web animation as each affected object is placed on its own layer in its separate position and transformation. A single image of an abstract butterfly could be animated into a page full of fluttering insects in various colors.

The flatten artwork command in the Layers palette gets lots of use, otherwise, hundreds of layers can be accumulated. Option names choices require a great deal of user memory. Random After-Dinner Bloat, Tentacycloid, and Draggggg have somewhat humorous connotations, but are not very clear.

This set of filters is certainly—excuse the pun—a Sapphire in the rough. It needs cutting, polishing, and the setting of a simple, concise, and colorful interface with documentation to match. I'm rooting for Andrew to solve many of the problems in future upgrades because I'm crazy about these weird filters. Of course, I like Victorian steam locomotives also.
— Jim Patterson

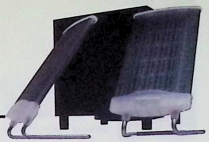
the verdict

Mac Today Rating: ★★★½

Hot:	Incredible fantasy effects, including version 9's transparency & blending modes.
Not:	Overly complex dialog boxes and documentation.
From:	Sapphire Innovations **www.sapphire-innovations.com**
Price:	Sapphire Pack: $55.95; Layers: $49.95; bundle: $115

Monsoon iM-700 ICE

multimedia *flat-panel audio systems*



A new trend in computer design seems to be flat: flat-screen monitors, flat-panel LCD monitors, and now, flat-panel speakers. The first two seem to be easier to swallow, but how do you get sound from a metal plate without a moving cone? I seriously couldn't tell you, but I can tell you what they call these speakers...dipole-radiating planar magnetic transducers. Pretty long name for something that can be described as simply amazing. The speakers are 4" x 8" and sit on metal stands that have a footprint of about 4" each way. The subwoofer is a small, black box with dimensions of 10" x 9" x 9", which is pretty small. The box fits nicely under my desk without taking up much space. If there is a complaint about the system, it is that the subwoofer speaker could have been a bit bigger. The actual speaker is only 5 1/4" which is small compared to some of the newer systems with 8" subwoofer speakers. The sound from the sub isn't small though; It actually provides a lot of bass. My biggest thrill was trying to distort the speakers without the subwoofer. The magnetic speakers would not distort, and trust me, I gave it my best. They got ear-piercingly loud and clear, almost causing me to leave the room. Another cool thing is the little "puck" volume controller. It's a little bit bigger than my thumb and attaches from the output of the computer to the input on the subwoofer box. The long cord gives you the freedom to put it almost anywhere. It has a volume dial control and a convenient mute button. The subwoofer box has a bass volume control on it for even more fine-tuning. A strange thing about the speakers is that there is a "sweet spot" where the speakers sound the best. The speakers have to be aimed almost directly at your ears for you to find this spot. Don't get me wrong, they don't sound bad at any angle. —**Tommy Maloney**

the verdict

Mac Today Rating: ★★★★★

Hot:	Cool-looking design, distortion-free speakers, insane sound quality
Not:	Could use a bigger subwoofer
From:	Monsoon www.monsoonpower.com
Price:	$169

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REVIEWS

Micromat TechTool Pro 3

utilities *healthy output takes a healthy mac*

With skill, talent, and hot-shot software you can create incredible, stunning graphics—IF your Mac is in top condition and everything's working right. Keeping things that way is where troubleshooting and maintenance utilities come in. Micromat's *TechTool Pro*, a long respected all-purpose test/repair suite, has now been released as Version 3. Worth the upgrade? Yes. The ideal toolbox? Well, not exactly.

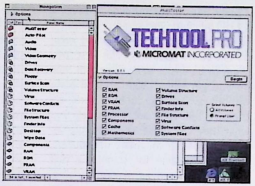
the rich get richer

TechTool Pro (TTP) has always performed more tests and evaluated more functions of the Mac than any other test/repair suite. Version 3 adds virus detection and repair, software conflict detection, and a new interface. Existing test routines are now more sophisticated and more thorough than before. Directory maintenance is done via rebuilding and repair, not patching. TTP3 runs with CPUs from 68020 to G4, System 7.5.5 through OS 9.0.4, and comes on a four-System CD-ROM that will boot virtually any Mac. The new interface (see picture) includes a Navigation window from which you can choose any of 32 test sets individually or create an Auto-Pilot test suite and a MultiTester window from which you can run an alterable standard test group automatically. And (ta-da + drum roll!) there is a printed manual with clear instructions and tons of useful information!

Virus detection is based on a known-virus database installed with the application. Micromat will update this database quarterly—more often if important new viruses occur. The Virus Scan detects viruses and attempts to repair them or make them harmless. It does not prevent infection with new viruses, so an automatic scan at shutdown is a good idea. This approach accommodates users who find that virus detectors running in the background interfere with their work or their applications.

Software conflict detection is also based on a database (updated from time to time) of known conflicts, such as OS incompatibility or inter-application conflicts. It does not test for extension conflicts as Conflict Catcher does.

At www.micromat.com (TechTool Pro 3/Specifications link) a chart compares TTP3 with Norton Utilities in a list of 45 features, functions, or tests. TTP3 performs 33 that Norton does not. Some are tests you may never use, or may use once in a machine's lifetime; but TTP3 does offer them.



TechTool Pro 3's Navigation and MultiTester windows

some hungers left unfed

A few aspects of TTP3 are less than ideal. The Finder info and volume structure tests offer the alternatives of Validate Only or Validate and Repair. If problems are found in a "VO" run, a second complete "V+R" run is required to make the repairs. It is possible to find out what those problems were by clicking through two or three windows, but you cannot choose to repair some and not others—repair is all or none. This lack of flexibility needs improvement, which promises to come with future updates.

Second, the Control palette that is part of most tests run from Navigation remains in the foreground after the test report is presented, and clicking in the Report window does not bring it forward as expected. The Control palette has to be closed to reveal the full Report window, which is annoying.

Third, in an interface inconsistency, some tests use the standard progress bar with rotating circular arrows, and others use the "rotating barber's pole" to represent activity. The barber's pole gives no hint as to how far a test has gone and occasionally stops spinning, giving the feeling that something has frozen. Universal progress bars would be a good idea.

Fourth, the checksums database for System tests, which replaces the DNA file of earlier versions, is still being compiled, causing TTP3 to report some files as unavailable. In time, this database will be complete, and updates will be issued. Until then, some users will experience incomplete testing.

Fifth, the Virus scan does not yet catch macro viruses, which can be carried in downloaded documents. Macro virus capability will also be provided in future updates.

and the upgrade path?

All of which leads to the question of how these upgrades will be accomplished. The coming updates are of several kinds. Directory Maintenance, Optimization, Surface Scan, and Volume Structures tests must be run from the booting CD, and any updates to them appear to require updated CDs. Others, like virus definitions, could be posted on the Web for downloading. The logistics will be interesting, and this application will be maturing over a considerable time. Stay tuned.
—Richard Theriault

the verdict

Mac Today Rating: ★★★★★

Hot:	Very rich set of testing/repair tools.
Not:	Unfinished features, inflexibility.
From:	Micromat **www.micromat.com**
Price:	$97.98; upgrade $49.95

Deneba Canvas 7 SE Standard Edition

graphics *award-winning Sprite technology*

According to Denaba, "Canvas 7 Standard Edition (SE) is the low-cost way to experience Canvas 7's unique integration of features and the award-winning Sprite technology. ESD option does not include clipart or fonts."

first impressions

My first impression of this software product was one of minor irritation. When first launched, the software brings up a dialog box asking whether you want to register and serialize the product or continue on and use it. Selecting continue allows you to use the complete product without any hindrances, except when you relaunch. Then the same dialog box comes up. So I picked Register and the program launches Netscape Navigator—not my browser of choice. After cutting and pasting the URL into IE 5, so I could use the AutoFill feature, I began the registration process. Note to developers: Don't make me take a survey to register a product I've paid for—make it optional. I'll probably fill it out just to be helpful, but if you've made me go through all of this process of signing on to the Net just so I can use the program as it should be used, don't make me also take a survey.

Also, I write using MS Word. If I launch Canvas first then Word, everything is fine. If I launch Word first then Canvas, it will freeze causing me to force quit, reboot, etc.

End Rant Mode.

the program

Loads fast. Very clean layout. Well put together. Refreshes very quickly on my PPC 7500 G3. Complicated. Deneba has chosen to try to make a program that is all things to all people. A daunting task. This program does so many things that it is impossible to touch on even a small percentage of them in this article. I'll give you a brief overview and then some closing thoughts.

really does a lot

Canvas 7 SE is a drawing program, painting program, photo-editing program, and a DTP program, among other things—if you can figure out how to use the various tools.

When I first sat down to use it, I thought that it would be a snap to open a photo, edit it, add some text, and finish it off with a nice drawn graphic. Not so. You'll need the manual for this baby, and lots of screen space is nice too. While the palettes tear off, I would like to be able to take the whole Tool bar to my second monitor rather than tear off each palette one-by-one.

The drawing program is very precise. Technical draftspeople will probably love this feature. Precision is the name of the game, but it is not intuitive. At least not for a Mac user. The dialog boxes and palettes have a definite Windows flavor. It was difficult for me to draw even a few rudimentary items. But then again, drawing is not my bread and butter.

Painting...ah, more familiar territory. I was able to select the brush, color, size, etc. that I wanted but soon ran into a snag. Once I selected a brush color, I wasn't able to change it. I don't know if that was my inexperience with the program or if it was a bug akin to my launching problem. Brushes and pallets reminded me of Photoshop.

Photo-editing—same problem as with Painting. I couldn't change tools or colors easily. In fact, I never successfully edited a photograph to my satisfaction. If you really are into this, stick with Photoshop.

Desktop Publishing—I found this rather easy. In fact, I think that this module worked best of all. Actually, module is the wrong word. All of these tools are integrated into one seamless whole. You can draw your logo, add text, wrap the text around a curve, add a shadow and even extrude any object you draw!

final thoughts

I've left a lot out. The learning curve is steep for this program. You'll spend a lot of time undoing errors that you've made. But that's OK since you can set the minimum and maximum number of undos. The manual is good, and that's good because you'll need it. Some have accused this program of being a jack-of-all-trades and master-of-none. That may have been true in the early days, but despite the tendency to become a little cluttered, Canvas 7 SE completed most of its tasks well...most.

—Donald E. Wiggins

the verdict

Mac Today Rating: ★★★★

Hot:	Will meet the needs for most users needing DTP, painting, drawing, and photo editing.
Not:	Steep learning curve. Registration process.
From:	Deneba **www.deneba.com**
Price:	$99 UPS / $85 via the Net.

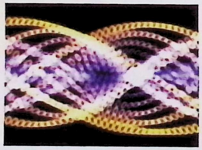
REVIEWS

DigiEffects Delirium for After Effects

multimedia *more After Effects' plug-ins for cool effects*

DigiEffects ROCKS! We After Effects users are always looking for the coolest effects, and I must say that some of the coolest have come from DigiEffects. I'm always excited to hear of the upcoming release of their next plug-in package. Their latest, *Delirium*, is jam-packed with 46+ killer plugs-ins.

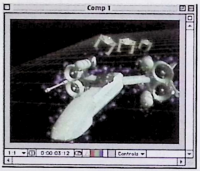
It seems while a lot of plug-in designers improve the quality and controls of effects already on the market, DigiEffects comes up with completely new plug-in effect ideas. The plugs I have had the most fun with from Delirium are Fairy Dust, HyperHarmonizer, Nexus, VideoMalfunction, Schematic Grids, Visual Harmonizer and the way-cool Fairy Dust, which has been a long time coming for AE. It's perfect for your next "Tinker Bell"



project. The controls are all there, giving you total control over amount, gravity, and all the other variables you want. Fairy Dust also has options for your dust's shape, including Soft Glow, Hexagonal, Sparkly, Quad, Solar, Random Hex and Quad Hilite.

I have also used Schematic Grids a lot, and although it is a great plug-in and very useful, the one wish I have is that you could change the main spacing over time. While it is technically possible, the results do not change from one frame to the next for a smooth change. It waits a few frames then changes so you get a very jittery moving grid. Oh well, it's still a great plug-in with lots of options and variables.

Now this is way cool: Tilt 3D. You can now actually import 3D models right into AE. COOL! I have tried it with great success. The Tilt 3D plug-ins are actually a "suite" of plug-ins in Delirium. They include TILT Camera, TILT Far Light, TILT File Object, TILT Point Light, and TILT Simple Object, TILT Spot Light, and TILT VMesh Object. DigiEffects also includes 100+ models



for you to work with. I have a lot of 3D models, and although TILT prefers 3DMF files, I had no problems converting and importing my other 3D models. TILT includes tools to light your object and set up a camera.

You can totally thrash your project with VideoMalfunction which is fun. I love using this plug-in when I do something high-tech and want to add a little video malfunction realism. VideoMalfunction, has all the controls you would expect, including Color Correction, Video Noise, Distortion, Glow, Ghosting, Rolling Bar and Vertical Hold.

Well, I said it once, I'll say it again...DigiEffects ROCKS! This set should be the next package that ICE (www.iced.com) accelerates for their ICE boards. The Delirium set is well worth the $695 retail price. If you do the math, these plug-ins will cost you about $15 each. When I use a plug-in like Fairy Dust, I think "hey, this plug-in only cost $15; it's worth way more than that." But that price is OK by me! **—Chad Anderson**

the plug-ins:

DE Bubbles
DE Camera Shake
DE Channel Delay
DE COP Blur
DE Day for Night
DE Electrical Arcs
DE Fairy Dust
DE Film Flash
DE Fire
DE Fireworks
DE Flicker and Strobe
DE Flow Motion
DE Fog Factory
DE Framing Gradients
DE Glower
DE Grayscaler
DE HLS Displace
DE HyperHarmonizer
DE Lens Flares
DE LooseSprockets
DE MultiGradient
DE Muzzle Flash
DE Nexus
DE Puffy Clouds
DE RainFall
DE Retinal Bloom
DE Schematic Grids
DE ShowChannels
DE Sketchist
DE Smoke
DE SnowStorm
DE Solarize
DE Sparks
DE Specular Lighting
DE Thermograph
DE Turbulent Noise
DE VideoMalfunction
DE Visual Harmonizer
DE Wave Displace
Tilt 3D Tools

the verdict

Mac Today Rating: ★★★★3/4

Hot:	Smart, useful effects. Lots of effect control.
Not:	Some take serious G4 horsepower to render.
From:	DigiEffects www.digieffects.com
Price:	$695

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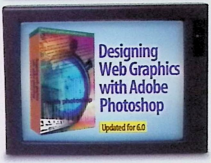

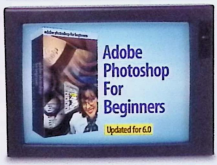

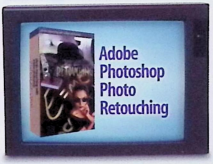

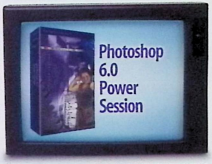

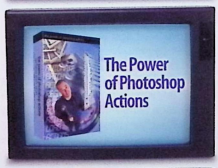

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REVIEWS

Virtual Mirror Corp. Vector Studio

graphics *a tidal surge of creative filters for Illustrator*

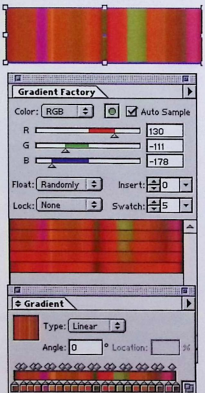
In the beginning, Adobe Illustrator freed me from the embarrassment of the Rapidograph pen. Not having attended drafting school, I could not inscribe a straight line with a mechanical pen without a distinctive blob on the finish end. In time, Illustrator became my primary tool for all the types of work that were laborious on a drawing board: charts, maps, floor plans, line art logos, etc.

With Illustrator 9.0 and its transparency and blending modes, I've found new hope of being an electronic Kadensky. And thanks to the tidal surge of creative filters for vector programs, I now find myself creating abstract shapes and wondering how a brush painter could achieve them. The tide just washed in another set of Illustrator filters that add even more to Illustrator's creative potential, including one truly useful production tool. From Virtual Mirror Corporation, it's called *Vector Studio*: a suite of six plug-ins (under their own menu) plus a toolbox set of wild distortion brushes.

Getting the production tool out of the way first, Selection Hat, the oddly-named menu item, simplifies the age-old problem of making a multi-point selection only to lose it by clicking elsewhere in a drawing. An intricate selection can be named and saved in the Selection Hat dialog box and reselected with a click of the name. Named selections worked well as long as the drawing was static, but after a radical transformation, it either migrated to another set of points on the drawing or didn't select at all.

The eight Morph Brushes can be great fun, especially with a Wacom tablet and pen. Working with objects rather than control points, discriminate application of a given brush can result in wonderful effects—heavy-handed use will result in chaos. Brush characteristics can be controlled by double-clicking on the given brush tool. The Swirl brush is the most radical of the set, far exceeding the Illustrator Twirl tool or Distort filter in effect. Clicking and holding on a given spot (say the center) results in terrific asymmetrical patterns. Other brushes include the Sculpt brush; the Inhale and Exhale brushes, which act like the Photoshop Pinch and Spherize filters; Scallop; Crystallize; and Wrinkle, a fine tool for creating filled sine waves out of thin filled rectangles or seismograph tracks from a single, straight path.

It should be noted that, like most other Illustrator filters, none of the effects can be performed upon a shape filled with a gradient mesh. And pushing any effect to its highest extreme will cause a VS error message.



In the Window menu, Vector Studio offers five more unusual tools. Envelope Mesh is another shape shifter with several preset shapes in its dialog box and a "make" command that allows creation of new envelopes or mesh shapes which can be saved. Gradient Factory offers an advanced augmentation of Illustrator's somewhat lame (compared to Photoshop's) gradient tool. This plug-in samples an applied gradient and allows variations to be created with color sliders. Gradient Texture can be stupefying in three ways: by the neat way it adds authentic textures to an Illustrator graphic, by the amount of time it requires the fastest computer to render as high-res, and by the size of the resulting file. It's one of the most innovative filters I've ever seen for Illustrator. An object is filled with an Illustrator gradient and one of the Gradient Texture presets is selected. By clicking on "make" texture, the native gradient is textured with the characteristics of the preset: from flames to fire to stone to wood grain. Artwork can be worked on with textures set for 72 ppi, then rendered at 300 ppi. Warning! A pair of textured triangles about 3 inches long saved out as a 2-MB file.

GlassWorks is similar to Gradient Texture in that it changes an object into a lens that adds texture to the shape underlying it. It's pretty nifty, especially when used with Illustrator 9's transparency and blending modes.

Virtual Mirror has produced a fine filter suite in Vector Studio. The one-color printed user manual is a bit obscure in its text, a bit light on illuminating screen shots (mostly dialog boxes), and could certainly stand the addition of four-color process. Still, it's a real user manual and far better than a badly done online reference. Virtual Mirror also sells the individual filters (Morph Brushes, Envelope Mesh, Gradient and Selection Hat) as stand-alone applications. **—Jim Patterson**

the verdict

Mac Today Rating: ★★★★½

Hot:	Next-level effects for Illustrator 8 & 9 including wild set of "morph" brushes.
Not:	Mastery curve isn't helped by one-color printed manual.
From:	Virtual Mirror Corp. **www.virtualmirror.com**
Price:	components from $39 to $59

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REVIEWS

Strydent Software StyleScript 5

graphics *powerful multi-printer software drivers*

StyleScript, the well-regarded multi-printer software RIP for inkjets, recently became more powerful when it stepped up to PostScript Level 3.

StyleScript was originally published by GDT Softworks, which later became Infowave. Choosing to concentrate its resources on wireless networking, Infowave sold its imaging division to UK-based Software 2000, the parent company of Strydent Software (and the third-party leader in publishing software drivers for Windows), which now publishes StyleScript. According to Doug Johnson, StyleScript's product manager, the application will become even more powerful over time because the core developers remain in place.

StyleScript was developed for the low-end to middle-range inkjet printers (primarily Epson) used by either the graphic arts professional, who needs full-color proofing of PostScript documents, or for the avid hobbyist who needs high-quality camera-ready output. StyleScript is extremely easy to use, quite powerful, and very affordable—a great combination.

There's not much competition for software RIPs at StyleScript's price point: under $100. It would be inappropriate to compare StyleScript to the software RIPs offered by companies such as 3M, Amiable, or Birmy, which cost more but drive a broader range of high-end printers. StyleScript works with the HP DeskJet 1120, but otherwise StyleScript is exclusively for Epson inkjets, from the Stylus Color 740 through the 760, 860, 900s and 1160. I tested StyleScript on the Epson Stylus Color 740, 760, and 900. If you have an Epson printer, why not use Epson's comparatively priced PostScript drivers? Perhaps the most compelling reason would be that Epson's drivers convert CMYK to RGB then back to CMYK, while StyleScript is direct pass-though with no color conversion. StyleScript is also ColorSync compatible.

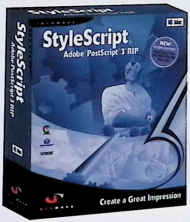
StyleScript works like most drivers—unseen until needed. After its easy installation, you'll only see StyleScript when you choose Print. Select the StyleScript PPD from the list in the right side of your Chooser; it uses the standard PS drivers.

If you are in a networked environment, there are several nice features in StyleScript. You can install StyleScript on a dedicated RIP server or allow other users to access your printer through printer sharing without the need for additional hardware—they'll only need to install the PPD on their Macs. StyleScript is licensed to one printer, irrespective of the number of users.

The performance of StyleScript (version 5) is significantly enhanced by PostScript Level 3, and today's faster CPUs give it even more zip. Serial- and Ethernet-port Macs require a PPC and OS 7.5.3 or higher, and USB-port Macs require a G3 or G4 with OS 8.1 or higher; you'll also need 45 MB or free hard drive space. The previous version of StyleScript, for serial-port Macs only, is still available direct from the publisher for $80.

As StyleScript does much of its work unseen, a good bit of Strydent's development is also done unseen. Strydent OEMs the drivers for Canon's MultiPass C545, C555, and C635 (multi-function printer/scanner/fax/copiers [MFP]). The more versatile a software publisher's development team, the more comfortable I am with their applications—the new CMP 555 is a dual-skew MFP with drivers for both Mac and Windows.

Another important feature, I think, is that StyleScript is a certified PostScript



Interpreter (CPSI), unlike the PostScript clone RIP employed by some other inkjet printer manufacturers. For proofing purposes, if StyleScript chokes, you can be pretty certain an imagesetter will choke too; if you're PostScript savvy, you can rework the file before sending it to your service bureau.

StyleScript will be ready for OS X and, with Adobe PressReady now discontinued, Strydent appears to be well positioned to expand its user base. If your needs are not for PostScript, Strydent also provides PowerPrint, a software/cable combination, which can drive 1600 PC printers, from inkjets to lasers. **—Bill Achuff**

the verdict

Mac Today Rating: ★★★★

Hot:	Powerful, inexpensive, true Adobe PostScript 3, fair licensing.
Not:	Limited mostly to Epson printers (five stars otherwise).
From:	Strydent Software **www.strydent.com**
Price:	$100

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Commotion 3.1

Pinnacle Systems has released *Commotion 3.1*, which is the latest version of their painting, compositing, and effects tool. The new version boasts a number of improved features in addition to what is arguably one of the industry's most powerful rotoscoping tools and the fastest and most accurate motion tracking system. These new features include:

- Unlimited compositing
- Over 75 filters for keying and compositing text/motion graphics
- Project management
- Layer/timeline interface
- New paint engine (with anti-aliasing for every stroke)
- Over an hour of training included

The Pro version is priced at $1995 and the DV at $795 (which doesn't have the motion tracker or the advanced filters). To download a demo, simply visit www.puffindesigns.com/products/demos.html.

Maya Paint Effects

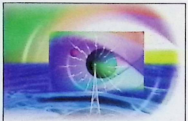
AliasIWavefront has released their first Macintosh product in the form of an Adobe After Effects plug-in. *Maya Paint Effects* is a plug-in for Adobe After Effects 4.1 that allows artists to apply detailed paint strokes of plants, fibers, glows, water, metal, natural media, and more along a mask, bezier path, or motion path. With this unique paint plug-in, artists can quickly create and animate complex organic and painterly detail in two- and three-dimensional brush modes directly within the After Effects compositing environment. The package includes hundreds of brush presets and lets users create their own custom brushes. The plug-in is now available for $499. For more information and a free trial download visit www.aliaswavefront.com/entertainment/downloads/pe_plugin/pfx_zone.html.

DIGITAL VIDEO NEWS

What's happening on the Macintosh DV scene

BY ROD HARLAN

Adobe releases AE update



Adobe has released a free update for After Effects, the company's animation, compositing and special effects application. *After Effects 4.1.1* is for both the Standard and Production Bundle versions and fixes several bugs and adds support for files from the newly announced Photoshop 6.0. Specifically, After Effects 4.1.1:

- Makes projects that have been corrupted due to a failed render in the Render Queue open with a warning, rather than failing to open
- Improves stability when checkerboard backgrounds, rulers, grids, or guides are enabled in the Composition window
- Improves performance of large projects when using the "Synchronize time of all related items" option
- Adds support for Adobe Photoshop 6 files with both vector and raster layer masks
- Makes Photoshop 5.0 Layer Effects appear as an empty layer, rather than as a solid
- Improves Render Engine failure handling
- Improves stability in the Flowchart view
- Keeps path names correct when using "Collect Files" for projects with the same file that has been imported multiple times
- Makes sure keyboard shortcuts are not disabled erratically
- Displays the correct calculation of mask opacity for all mask lines
- and includes specific improvements for the Macintosh version

The update is free and only works with version 4.1. You can get more information and download the file at www.adobe.com/support/downloads/86a6.htm.

Cleaner than clean

Terran Interactive, a wholly-owned subsidiary of Media 100 Inc., has introduced a new version of their Media Cleaner Pro software package. Renamed *Cleaner 5*, this new version "is the first interactive streaming media design solution to enable Web designers, Web developers, and Internet broadcasters to quickly and easily produce highly interactive, dynamic streaming media content for next generation, interactive video-enabled Web sites," according to a company press release.

Besides having the longest single sentence description in software history, Cleaner 5 has developed a technology called EventStream. EventStream authoring allows users to add stream navigation, synchronize HTML to streaming media, embed "Buy Me!" links and interactive hot spots, and more. Cleaner 5 also includes StreamPublisher, which allows users to publish their finished projects directly to a streaming server.

Cleaner 5 is now shipping with an SRP $599. Existing Media Cleaner customers can upgrade to Cleaner 5 for $179. For more information about Cleaner 5, visit www.terran.com.

DIGITAL VIDEO VIEW

by

Rod "Mac Daddy" Harlan

are two really better than one?

There have been a lot of questions about the value of the new dual processor G4 Power Macs since Steve Jobs introduced them at Macworld New York in July. In this installment of DVV, I'll try to answer some of the most common questions I've heard to date.

what is the advantage of having dual processors?

Anytime you are working with real intensive applications that must do a lot of math to function properly (graphics and technical applications), your computer's processor decides how long it will take for you to finish. With dual processing, those same data-intensive tasks take place much more rapidly and smoothly. Also, the new dual Power Mac G4s have an improved architecture that boosts the performance of getting information to the dual processors. The system bus is now optimized to continuously feed large amounts of data to the two processors.

who are these machines for?

These machines are aimed at any profession that demands a lot of intensive computations. Basically, professionals who are involved in content creation or scientific research. Designers will find that Photoshop operations, like image sharpening and blurring, sizing and resizing, color mode conversions and filters, take full advantage of the new dual processor configurations. The larger and more multi-layered your image files are, the more you'll notice the speed gains. And when you're dealing with video, 3D graphics, movies, animation and special effects, your savings could easily be calculated in hours.

are dual processors just a bunch of hype?

Some analysts have said that this is just another marketing ploy by Steve and Apple. It is true that the current Macintosh operating system can't really do anything with the dual processors. In fact, it doesn't even see the second processor. That full degree of multiprocessing support won't come till OS X. In Mac OS X, which will support symmetric multiprocessing, you'll experience performance gains in applications and in general system use. However, there are a few applications available today that do make full use of the dual processor system. And lucky for us, almost all are in the realm of graphic design, multimedia, and digital video.

what applications take advantage of multiprocessors?

Applications optimized for multiprocessing include:

- Adobe Photoshop
- Adobe AfterEffects
- Adobe Premiere
- AliasIWavefront's Maya
- Final Cut Pro
- Casady & Greene's SoundJam MP
- Heuris MPEG Power Professional
- NewTek LightWave 6
- Maxon Computer Cinema 4D
- Media 100 Inc.'s Media 100 Suite
- Sorenson's Sorenson Video
- Terran Interactive's MediaCleaner Pro
- and Eric's Solitaire Sampler (just seeing if you're paying attention)

which application best utilizes dual processors?

Most people would probably say that Photoshop is the program that is best optimized to show off multiprocessing computing. I would argue that Cinema 4D and Media Cleaner Pro should share the top spot. Cinema 4D is a 3D animation program that wrangles every ounce of rendering power from both processors. Media Cleaner Pro chows down on any video that needs to be compressed for Internet streaming. If you've ever waited for a large file to be compressed with the Sorenson codec, you'll appreciate an extra processor almost cutting that time in half.

are two really better than one?

As opposed to paying the same price for one processor...you betcha! But if your decision is between a new dual processor Power Mac and a cheaper, discontinued single processor Macintosh, well, then it depends on what applications you are going to use. If you plan on using any combination of the multiprocessor-aware programs more than 50% of your time, then I'd say it is definitely worth it. MT

Rod "MacDaddy" Harlan is the Executive Director of the Digital Video Professionals Association (www.dvpa.com) where DV enthusiasts receive discounts and tutorials on DV products. He can be reached at rharlan@macteday.com.

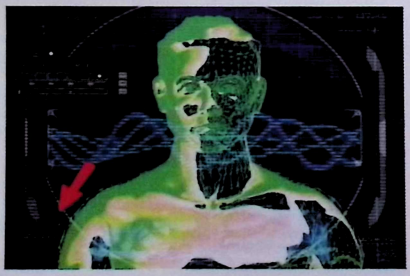
AFTEREFFECTS TIPS AND TRICKS

by Chad 'Pixel' Anderson

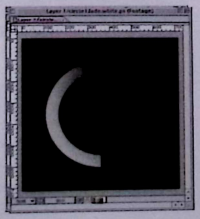
cool little thingees

I recently had the opportunity to work on some visual props for a feature film. The scene starred a PowerBook, which was hooked up to several actors so it could perform a sort of body scan thing. Well, of course body scanning is a very technical procedure, so the interface for the "software" better look pretty technical too...

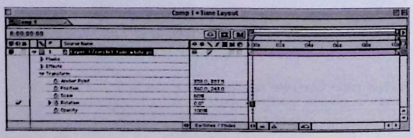
...you know, a lot of weird little digits and readouts and things that are oh-so-cool-looking to the casual observer. I thought it would be cool to explain one of these. So the next time you need a little thingee somewhere on the screen doing something really "important", you can use this "forward-backward frontal reverse dual flange retention optimizer" we are about to create here.



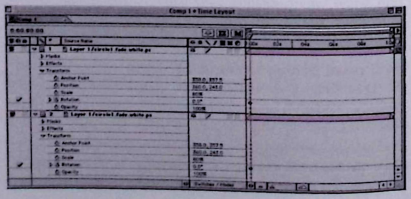
The first thing to do is create a "circle1.fade.white.ps" in Photoshop. Here is mine. Make sure you create it on a transparent layer. I made mine white, as most of this project has a black background. If you want to make it more interesting than this, go ahead; just try to keep it similar to this one. It fades from 100% opacity to 0% about 2/3 of the way around.



Now, create a new project in After Effects. The specs for this project are 720 X 486, D1 pixels, 30 frames per second, and a length of 10 seconds. Keep in mind that when you are working with circles, they look oval in the composition window because of the D1 rectangle pixels. It will look normal once your movie goes to tape. Drag your "circle1.fade.white.ps" to the Time Layout. Click on the little flip down arrow next to your layer, then click the Transform flip down arrow. Click the "stop watch" next to Rotation to turn on keyframes. You will now have a single keyframe "diamond" on the time line. Its value is default at 0.0°.



Now, click in the "circle1.fade.white.ps" layer and hit Command-D (duplicate). You will now have two identical layers with keyframes on for Rotation under their Transform values.



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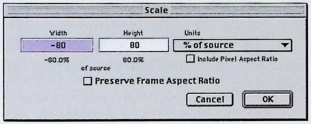
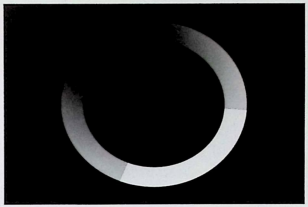
Choose the top "circle1.fade.white.ps" layer and click on Scale under Transform. This will bring up the scale value window. Uncheck the Preserve Frame Aspect Ratio box and set the Width value to negative. Mine was 80%, so I set it to -80%. If yours is 100% set it to -100%. Make sure that your Height value is still 100% or 80% or whatever. Just make sure it's positive and not negative—that would blow the whole point.

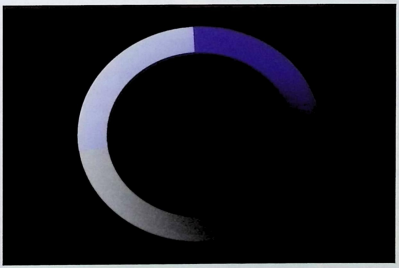


Your comp window should now look something like this...



Oooo, oh...great. We'd better continue.

On your Time Layout, go to 10 seconds (actually 9:29, AE starts on frame 0 not frame 1 so that explains that, I guess), and on the top "circle1.fade.white.ps" layer, check/click the box to the left of Rotation. This will give you a keyframe for Rotation at 9:29. Double-click that keyframe and set the revolutions to 3.5. You can make it more or less, depending on how fast or slow you want your circles to rotate. Now, on the second "circle1.fade.white.ps," do the same but set its revolutions to -5.5. It will now rotate in the opposite direction and at a faster speed. You can set it to the negative of the same value (-3.5) if you want them to stay in consistent revolutions with each other.



I changed the color of one "circle1.fade.white.ps" to blue under Effect Menu › Image Control › Change Color to make it just a little more interesting. You can, of course, take this project much further. Add a 3D rotation perhaps. You can add more effects to this and make it even more interesting, but remember, it is simple little thingees like this that make the bigger picture look so cool. mt

Pixel., AKA Chad Anderson, is Creative Director of Eyeidea in 1000 Oaks, CA. Visit their Web site at www.eyeidea.com or send e-mail to Pixel@eyeidea.com.
You can also access QuickTime samples of these projects as well as AE project files at www.eyeidea.com/mactoday.

FROM THE DIRECTOR'S CHAIR

by

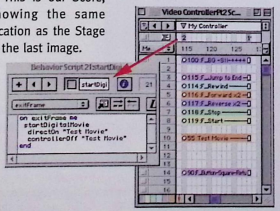
David Rosenblatt

controlling video, part 2

The last installment of "The Director's Chair" allowed you to take some creative control over digital video. In this issue, we will expand that control. You will be able to control starting and stopping, rewinding to the beginning, jumping to the end, and double speed in forward and reverse. These will be custom buttons that you can place as needed to make your videos a little easier to use.

Our first image is our Stage as it appears in my program. This is a continuation of the program used in the last article. There are six new buttons that will allow you to create a custom controller for your videos.

This is our Score, showing the same location as the Stage in the last image.



The first thing to look at is the Behavior (Frame Script) on the left of the above image. This is the same Script as in Part 1. It calls three Handlers that do the following: starts the movie, makes sure it is sent to the front of the Stage, and turns the controller off. (See Part 1 in the previous issue for an in-depth explanation.)

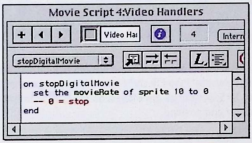
In order to cover the six Handlers, the Behaviors (Sprite Scripts) that jump to the Handlers will be omitted. As you know by now, the name of the Handler is all you need to put into the Behavior (Sprite Script). Let's start with the first button on the Stage: "Rewind."

When you click on the "Rewind" button, it is attached to a Behavior (Sprite Script). This Behavior calls the above Handler. Line one, "set the movieRate of Sprite 10 to 0,"

Movie Script 4:Video Handlers
Video Han
rewindDigitalMovie
on rewindDigitalMovie
set the movieRate of sprite 10 to 0
set the movietime of sprite 10 to 0
set the movieRate of sprite 10 to 1
-- movieRate 0 = stop
-- movietime 0 = rewind the movie
end

stops the movie. The second line, "set the movietime of Sprite 10 to 0," rewinds the movie, and the third line, "set the movieRate of Sprite 10 to 1," starts the movie again. Sprite 10 is the location of the digital movie in the Score (see the first image in this article).

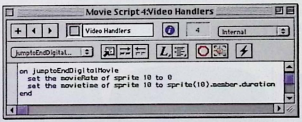
When you click on the "Reverse x 2" button, it is attached to a Behavior (Sprite Script) and the Handler, "reverseDoubleSpeedDigitalMovie," is called. The Lingo, "set the movieRate of Sprite 10 to –2," reverses the movie at double speed.



When you click on the "Stop" button, it is attached to a Behavior (Sprite Script). The Handler, "stopDigitalMovie," is called. The Lingo, "set the movieRate of Sprite 10 to 0," stops the digital movie.

When you click on the "Start" button, it is attached to a Behavior (Sprite Script) and calls the Handler "startDigitalMovie." The Lingo, "set the movieRate of Sprite 10 to 1," starts the digital movie.

When you click on the "Forward x 2" button, it is attached to a Behavior (Sprite Script) that calls the Handler, "forwardDoubleSpeedDigitalMovie." The Lingo, "set the movieRate of Sprite 10 to 2," runs the movie forward at double speed.



When you click on the "Jump to End" button, it is attached to a Behavior (Sprite Script) that calls the Handler "jumpToEndDigitalMovie." The first line, "set the movieRate of Sprite 10 to 0," stops the movie. The second line, "set the movietime of sprite 10 to sprite (10).member.duration," tells the digital movie to jump to the end of the video.

These are some examples that allow you to take control of playback of a digital movie when and where you want. If you've ever wanted to have the title of "Controlling Director," this is your chance!

David Rosenblatt is president of Silver Image Interactive, Inc., a company that specializes in interactive museum exhibits, information systems, corporate multimedia presentations, and Macromedia Director training. Mr. Rosenblatt can be reached at mail@silinteractive.com.

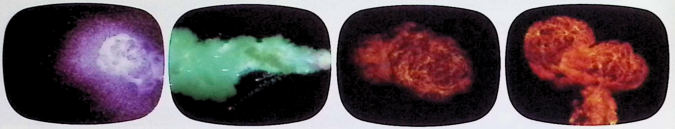
Digital Vision Film Library

PYRO EFFECTS

Great Balls of Fire! (and flames in all sorts of sizes, shapes and colors!)

BLAST

Explosions, Mortars, Debris, and anything else that has to do with the word BOOM!



THE VIDEO STOCK REPORT

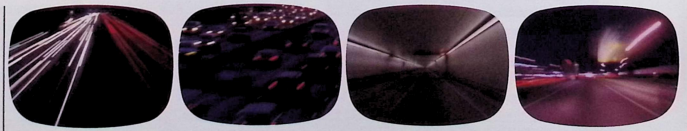
Digital Vision, a company that until now was only known for selling stock photography, has released their *Motion* collection. Motion has 24 broadcast-quality titles with a distinctive creative spin. Themes for the titles range from the blazing heat of "Pyro Effects" to the high-speed trip of "Bumper to Bumper" to the explosion of math on "Numerica." Prices for each title range from $499 to $699 and all are offered on CD-ROM in both NTSC (720 x 486) and PAL (720 x 576) formats. Many clips (where appropriate) include Alpha Mattes for compositing.

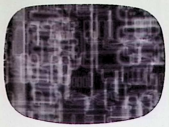
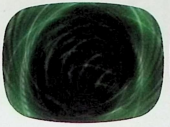
SMASH

Like Limp Bizkit says, "Break something!" It doesn't matter if it's a jar, a vase, or a plate—if it's made out of glass or ceramic, it's getting smashed.

BUMPER TO BUMPER

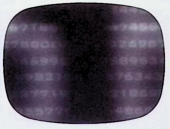
Auto Vehicular Madness!! People driving at 1,000 MPH!! (or at least someone speeded up the film)

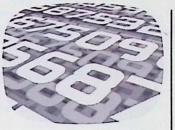


DIGITAL INTERFACE

Close-ups of printed circuit boards and chips, vortices, wave forms, meters... if it has something to do with Silicon, it's here.



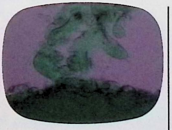


NUMERICA

If you like binary, this is the collection for you. Numbers in every form are animated in this title.

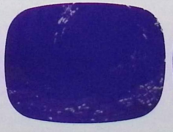
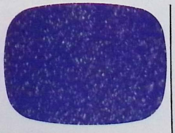
THE VIDEO STOCK REPORT

The most impressive part of this collection is the people they got to contribute clips to it. Their bios include movies like *Titanic*, *Independence Day*, *Aliens*, *ET*, *Star Wars*, and *Armageddon*. The only thing I don't like is that the collections don't come with a printed guide of thumbnails. I hope this is changed in the future because it will make choosing the appropriate clip for your project much quicker and easier.



LIGHT & LIQUID

Lots of fluid movement (bad pun) and abstractions of light through various liquids.

AQUA MOTION

Water, Bubbles, Ice, Mist... if it's supposed to be calming, it's in this collection.

MACINTOSH AND MUSIC

by

Kevin Brislin

one more time

Last issue, I made the confession that I hated my studio. Well, it retaliated a few weeks ago and my one-and-a half-year-old iMac fried itself one crisp Sunday morning. Turns out the analog board crapped out and just made it impossible to get the little sucker to start up. Thanks to an Apple Certified friend, it was fixed for a relatively low amount and I am back in business. However, I will refrain from criticizing my studio for awhile since I know now that it is listening.

Also in the last issue, I was talking about VST plug-ins, both effects and instruments. This time out, let's look at some of the shareware/freeware plug-in instruments available for use in Cubase and such. I've adopted four, as a kind of standard setup in my iMac for use with Cubase VST/24. Some may not be as useful to you, depending on your musical direction. Try them anyway, just for the fun of it.

Two of the freeware plug-ins are available directly from Steinberg: Neon and VB-1. Neon is an analog monophonic synthesizer of rather limited capabilities, but useful nonetheless. While it has only one VCF (voltage control filter), VCA (voltage control amplifier), and LFO (low frequency oscillator), it has an amazingly thick sound. The controls remind me of my first analog synthesizer, a Univox MiniKorg 2. It was easy to program, but had a limited sound palette due to this simplicity. I loved it anyway, but reluctantly traded it for an electronic drum pad set that I really needed at the time. Using something as neat as Neon makes me forget that I miss the MiniKorg. The VB-1 is a virtual bass guitar that allows for some fairly expressive choices when deciding on a bass instrument for a song. You have control of the string damper position, the pickup position, the pick position and a wave morph knob that allows you to choose what kind of waveform can be used to make the bass sound. While not endless in possibilities, using both of these instruments can make for some interesting rhythm sections. For the curious, they can be found at www.steinberg.net.

Another freeware VST instrument I use is ces Synth 1. This is a plug-in that models a polyphonic analog synthesizer. It has dual oscillators with selective octaves, three oscillator waveforms, three modulation sources, and one of the neatest graphic interfaces this side of commercial software. Since you can play up to 32 notes, very complex chord structures can be created for your compositions. This synth is more fun to use than most, so if you were only going to use one VST instrument, I'd go for this one. It can be found at www.cferrari.dial.pipex.com/cesSynth1/cesSynth1.html.

Last, but certainly not least, is my favorite software sampler, VSamp, which not only comes as a stand-alone version to use with OMS but also comes as a VST plug-in for the same $25 registration fee. The latest version (3.02) of VSamp allows up to 128 voice polyphony with 24-bit/96-kHz support and 128 lowpass filters with real-time controls. Since you can load in AIFF sounds (among others), it is a breeze to find samples on the Internet. I spend way too much time finding samples that I like and not enough time producing music anymore. However, now that I've assembled a nice library of sounds, I believe production will go along much more smoothly. VSamp can be found at www.kagi.com/smaug/vsamp.

So, there you have it, a small arsenal of VST instruments that you can use to help you flesh out the music in your head. Don't say I didn't warn you, though. Being on the lookout for the latest VST instrument or effects plug-in gets to be a particularly nasty preoccupation. Just know when to say when. And when you figure that out, tell me. mt

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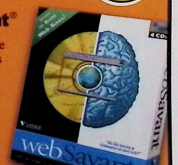

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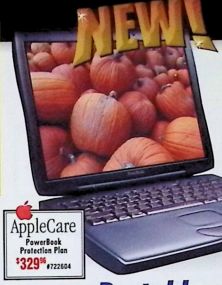

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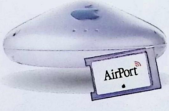

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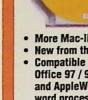

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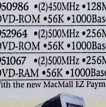

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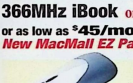

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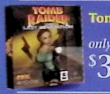

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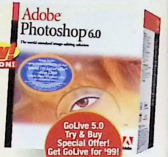

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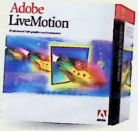

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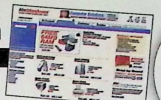

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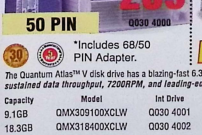

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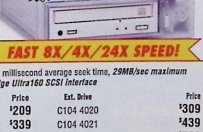

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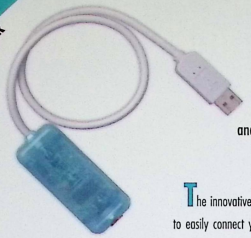

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enemy camp

continued from page 30

system problems of the entire project. After about 500 to 600 of the pictures had been imported, we found that if two people imported pictures at exactly the same time (one of them working on the host copy of FileMaker Pro) the database would occasionally crash.

After all of the pictures had been imported, we found some problems with the accuracy of cropping and contrast adjustment. Some of our rookie volunteers had needed more than five minutes of training. Fortunately, these proved rather easy to correct. Our most skilled Photoshop user went through the database and quickly used Photoshop to make needed adjustments. By the middle of Monday afternoon, our on-site work was complete. Using a network connection kindly provided by our hosts, Virginia Tech, we were able to transfer the FileMaker Pro database to a graphics house in North Carolina for final processing and printing.

no experience necessary

I should mention that our resident Photoshop Expert is actually a high school physics teacher!

This was the third consecutive year the Mug Book was produced digitally but I was not involved until this year. The first year used a video camera and Wintel equipment. The quality of the pictures was poor with visible scan lines in the output. Last year the process was Mac based for the first time and produced an outstanding book.

This year I was the only computer professional who worked on the book. My personal expertise was with FileMaker Pro. With the exception of the one problem discussed above, we had no computer problems, and we plan to solve this problem next year using FileMaker Pro Server.

A solution to the data transfer bottleneck also appears to be available. Troi Automatisering makes a wonderful extension for FileMaker Pro called the Grabber plug-in. This allows the direct capture of stills from a video camera. The Macintosh version even allows cropping during the capture process, an important feature that is not yet available for Wintel. Based on tests, this technique produces excellent images on a laser printer and should translate well to the laser-based printing process we plan to use next year.

The triumph for the Macintosh was the ability of a small group of volunteers (and one database professional) to produce a photo album in less than 24 hours after the last picture was taken. It should be noted that several of the volunteers had no Macintosh or Photoshop experience.

Dr. Hallmark is the President of Hallmark Consulting, a Largo, Florida-based Macintosh consulting firm, and is a member of the Apple Solutions Experts program. He can be reached at (727) 536-1020 or via e-mail at RichardH48@aol.com. mt

back door

continued from page 32

in conversation with her.

Thus, I feel that Juan is getting what he deserves, especially if it can be proven he actually did reveal secrets regarding Apple's plans. I also have to wonder how he managed to get caught—if I was ever tempted to play the role of someone like Worker Bee, I can think of a lot of dumb things that I could do to trip myself up. Using equipment at work to e-mail information or documents, post to Web sites, and so forth are all easily traceable. Barring that, if I was in the slightest way suspected of doing such things, the information could be "tagged" in a way that was directly traceable to me. Project "Brazil" would become Project "Argentina," and if the rumors sites started buzzing about "Argentina from Apple," I would be as good as nailed.

A question I haven't heard answered, or even posed in the media, is what Juan's motivation was in doing this. To look cool? To impress his buds online? To get dates on Saturday nights?

It certainly wasn't for money or even power. He just gave it all away, whatever the reason. Hopefully, by coming down on him hard, other employees tempted to do (or are already doing) the same thing will clean up their acts—avoiding being sued for several million dollars tends to be a lot better motivation for silence than anything someone might gain by providing sustenance for journalistic bottom feeding. mt

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Apple's troubles are compounded by the fact it has to rely solely on computer sales. Imagine that, a computer company that has to rely on selling computers. Insane! Some of these analysts feel that Apple should be selling consumer products. Some of these analysts need therapists. If Apple finally does introduce a consumer product (CD-player, game console, or maybe an Apple toaster), you better hope it's during market hours, or your wake-up call the next day may be a margin call.

4. a wall street firm changes their opinion on apple to "buy"

Remember a few years ago when Apple stock was around $12 a share? Did your broker call you and tell you to buy? No. Mine either. In fact, if you could find a broker recommending Apple stock back then, chances are you had to place your order by meeting him around midnight in an abandoned building down by the docks. Now, jump to the present. The day before Apple's stock took that 50% drop, a number of Wall Street brokerage houses still had buy opinions on Apple's stock. People who actually took their advice the day, week, or month before the 50% drop learned just how reliable those Wall Street analysts are. When they eventually change their opinion back to "Buy," it will undoubtedly be so long after the right time to buy that it will actually be time to sell again. Do a "George Costanza"—if every instinct the Wall Street analysts have had about Apple has been wrong, then doing the opposite must be right.

5. steve forgets to dress warmly

Consider this scenario: It's January, and Steve's leaving Cupertino to drive down to San Francisco to give the Macworld Expo keynote the following day. Even if Steve's car doesn't break down along the way, there's still potential trouble ahead. That's because although Steve got dressed near warm sunny Cupertino, now he's in wet, chilly San Francisco. You can just see what's coming—a short sleeve T-shirt—wet, chilly weather—a perfect recipe for catching a cold. But being the showman he is, Steve goes on the next day and does the keynote speech, rather than getting rest and drinking plenty of fluids.

Well, by the time Steve gets back to Cupertino, he's got a really bad cold. Before you know it, Steve's lying in bed and ringing the bell for servants to bring him more Theraflu. Who does that leave running the show at Apple? That's right—nobody knows. Is it Phil? Fred? Dianne? Phil and Fred? Dianne and Phil? It's a roll of the dice, and worse yet, Steve could be out for weeks, and without Steve at the wheel, there's only one way for Apple's stock to go—down. Your defense against this somewhat plausible scenario? Start knitting Steve a sweater.

Well there you have it—five key signs that it's time to sell. But besides those, just keep in mind that when it comes to advice about Apple, I've always felt it's better to take advice from people that actually use Apple products, rather than taking the advice of people who write their opinions 3,000 miles away in New York using a computer made by Apple's competitors. I wouldn't ask my local Ford dealer which Toyota I should buy, and by the same token, I wouldn't take the advice of a PC user on whether I should buy Apple stock or not. So what am I banking on? That those analysts are actually right when they claim that "...the people who buy new Macintoshes are the same people who already own Macs." Luckily for me, there's never been more of them than there are today. If they're actually right about that, then I should be writing my next column from the Cayman Islands. mt

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life in the mac lane

SCOTT KELBY

signs that the end is near

five signs that it's time to sell your Apple stock

By now I'm sure you've heard the news that Apple announced that its quarterly profits would not be as high as anticipated. On that horrifying news, some Wall Street brokerage firms lowered their opinion on Apple, and that news sent Apple's stock tumbling down 50% the very next day.

The day before Apple's announcement, nobody even thought of selling. The day after, people were unloading it like Hanson concert tickets.

Now, mind you, Apple didn't announce a loss. They just said they wouldn't make quite as much profit as they had thought, and the market overreacted to the extent that the company lost 50% of its total market value in just one day. I could see the stock taking a big hit if Steve announced he was resigning, or if Apple said that they would announce a quarterly loss (gasp!)—that's the kind of stuff that makes a stock take a 10- or 15-point plunge, but 50%—on lower-than-expected earnings? Geez, what would have happened if Apple reported some really bad news, like the kind of problems Compaq has had for the past year or so? I don't even want to think about it.

Right after the 50% drop, my broker called to let me know the news, so I asked him what his company's analysts thought (seeing as they're one of the biggest Wall Street firms). He told me they basically said, "Apple's problem is that the majority of people that buy Macs are existing Macintosh owners, and that they're not expanding their market enough, blah, blah, blah." This is the same thing computer industry analysts have been saying about Apple since the 1980s. This is the same thing they were saying when Apple was at $12 a share, the same thing they said at $100 a share, and the same thing they said at $150. Nothing had fundamentally changed at Apple; they (like the rest of the computing industry) were experiencing slower sales. To me, these analysts' comments could only mean one thing—buy! So I did. (Remember the old saying, "If you liked the stock at 50, you'll love it at 25!"?) But finding the right time to buy stock is easy—it's knowing when to sell it that's hard. The day before Apple's announcement, nobody even thought of selling. The day after, people were unloading it like Hanson concert tickets.

My point is this: the analysts never seem to have a clue when to buy or sell Apple. If they did, they would have bought Apple at $12, sold at $150, and retired to the Cayman Islands. As you can see, they're still going to work five days a week. I digress. When I finally do sell my Apple stock, I'm not going to go by what these analysts say, because obviously they'll jump on any tiny microcosm of bad news about Apple they can find. Knowing that, I've put together a list of five sure signs Wall Street analysts will use to tell their clients it's time to sell their Apple stock.

1. steve jobs car breaks down

Steve can only make a difference at Apple if he can actually make it to work. If Steve's Mercedes should somehow break down on the way, we're all in trouble. Let's face it, there's nothing more distressing than seeing a billionaire on the side of the road with his hood up, and if a media journalist should happen to drive by and witness Steve's embarrassing breakdown, within minutes "Steve's catastrophe" will be making news on the floor of the exchange, and five minutes after that, it's the lead story on CNNfn. Apple's stock will definitely take a hit, possibly dropping 20 to 30% before AAA gets there. Don't be surprised to see Steve's mechanic getting grilled by Lou Dobbs later that evening on MoneyLine.

2. apple introduces new colors

Let's face it, all the good colors are taken. This has been proven time and time again by consumer goods ranging from wireless telephones to alarm clocks using only Apple's original five translucent colors. They clearly must be the only colors that work, and when it comes to colored plastic, you just can't take any chances. However, Apple somehow pulled a rabbit out of it's hat by introducing a new set of iMac colors (like Snow, etc.) back in July, but the good colors are now all spoken for. Any other color Apple comes up with can only mean one thing—the beginning of the end. When you see Apple introduce a burnt sienna iMac, call your broker.

3. apple introduces a consumer product

Apple dipped its toe in the consumer pool once with its Internet/Game computer and I think they sold nearly 11 units (6 of which were returned). A number of Wall Street analysts have painted the case that

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Medicine For Your Mac

Nothing can ruin your day faster than a sick and ailing computer. And while Macintosh is one of the most reliable computers in the world, sometimes things can go wrong. That's why we invented TechTool Pro. TechTool Pro is the super-utility that can find and isolate almost any problem on your computer. No other utility in the world comes even close to covering as many aspects of your Macintosh as TechTool Pro.

But diagnosing computer maladies is only half the battle. Besides repairing drives, recovering data and checking the health of your Macintosh components, TechTool Pro can now help protect you against virus problems and software conflicts. TechTool Pro can also keep your Mac running at its peak between problems. The program optimizes your disk drive to make your computer run faster and more efficiently. Our RAM panel even allows you to see the inner configuration of your memory without needing to open the case.

Do all these features make TechTool Pro complicated to use? Not at all. The MultiTester feature allows you to give your computer a full checkup with one click of your mouse. TechTool Pro even creates graphic, easy-to-read and understand reports. Now you can know the state of your computer without having a degree in computer science.

Every day, more and more Macintosh professionals are choosing TechTool over other system utilities. In fact, even Apple Computer includes TechTool Deluxe with every copy of their AppleCare™ Protection Plan. Simply put, TechTool Pro 3 is the most complete and powerful troubleshooting utility available for your computer. Why would you settle for anything less?

MacWorld Aug. 1999

MacHome 1999 Product Award

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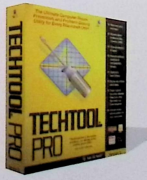

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The electric car and the PowerLook 1100 FireWire scanner.

Some inventions belong in a class by themselves.

FireWire

UMAX PowerLook 1100 - The Revolutionary FireWire Scanner for Creative Professionals
Hot-pluggable FireWire support for fast, versatile, and professional-quality image capture

UMAX
PowerLook 1100

Just as the electric car has the power to change the way we drive, the PowerLook 1100 professional scanner with FireWire has the power to change the way you scan—forever. The latest breakthrough from UMAX, the PowerLook 1100 is the very first dedicated FireWire scanner to feature hot-pluggable FireWire support for fast, versatile, professional-quality image capture. Plus, it lets you acquire fine shadow details with 3.4 Dmax and 1200dpi, and output 42-bit color with UMAX' proprietary Bit Enhancement Technology™. If you're a Mac user, the PowerLook 1100 lets you enjoy easy peer-to-peer communication with multiple host capability. And of course, it has all the good stuff you want, like a transparency adapter and an auto-detect frame holder for automatic batch scanning of up to twelve 35mm slides. It's available with UMAX MagicScan and binuscan PhotoPerfect software—so color correction is automatic and consistent every single scan. A printed user manual is even included to teach you how to best use MagicScan's tools. For more information, call 1-800-201-8629. Or visit www.umax.com.

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